

The Giving of a Garden Party---Diaphanous Gowns and Tub Frocks



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AUGUST 1, 1912

THE VOGUE COMPANY
CONDÉ NAST, President

PRICE 25 CENTS

HUPP-YEATS ELECTRIC COACH



The wide popularity of the Hupp-Yeats among people of refinement and good taste is due primarily to three attributes:

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Phipps' Hats



Phipps' midseason styles in white Fur Felts and Autumn Headwear are distinctly refined and becoming. You can review their charms at leading department stores and hat shops

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S and X

To Insert Your "S & X" Advertisement

RATES.—For the first 25 words or less, \$1.00. Additional words five cents each. Price when given, as Price \$4.50, counts as one word; in giving dress measurements, six figures count as one word. Correct remittance covering cost of insertion must accompany order and advertisement. Forms close one month in advance of issue.

To Reply to These Advertisements

REPLIES to these advertisements should be placed in a stamped envelope with the number of the advertisement written in the corner (e. g. 961-A). Then fold this envelope and enclose it in an outer envelope addressed to us as follows:—Manager Sale and Exchange, VOGUE, 443 Fourth Ave., New York. Your reply will be forwarded to the advertiser by the next mail after it is received at this office.

ENCLOSE no money in your first reply. Wait till you hear from the advertiser that your offer is acceptable. Do not send any articles to the VOGUE office.

DEPOSIT SYSTEM.—In order to facilitate the inspection of articles advertised, VOGUE will receive on deposit the purchase-money for articles valued at \$5.00 upwards. When the sale is concluded, the money will be forwarded to the advertiser, or if no sale results, the money will be returned to the depositor.

FOLLOW THESE RULES carefully, but if they do not cover your case, write to VOGUE for further particulars.

Wearing Apparel

AFTERNOON gown, American Beauty shade of crêpe meteor, \$15. Hat with white milan crown, rose brim and mercury wings of rose, \$9. Suit hat, \$4. No. 677-A.

EXQUISITE evening set. Extreme size muff. Scarf three yards long, 18 inches wide of pale pink chiffon, shirred over pink satin. Finished with gorgeous gold tassels, 8 inches long. Cost \$75.00; sell \$27.50. Never worn. Also beautiful long evening wrap, lavender broadcloth lined with lavender satin. Cost \$45; sell \$17.50. Worn twice. No. 680-A.

HAND embroidered lingerie gown. Cost \$75; sell \$19. Pink linen frock, tailored \$15. This season's French models. Bust 36, belt 24, skirt 41. C. O. D. on approval. No. 682-A.

IMPORTED black satin dinner gown, trimmed with embroidered gold cloth, blue and black chiffon and fringe. Cost \$200; sell \$60. Size 36. Egyptian silver parasol on umbrella handle set with turquoise \$15. No. 683-A.

Miscellaneous

DIAMOND pendant containing 121 diamonds set in gold in sunburst style in excellent condition. Cost \$750; sell reasonable. No. 679-A.

Miscellaneous, Cont.

TEL-ELECTRIC Ivers & Pond piano and player, perfect condition, with 25 rolls of music. Cost \$750; sell \$500. Also Matheson limousine, A 1 condition. Cost \$6,000; sell \$1,000. Must sell immediately. No. 678-A.

PRINTING plates and copyright of high class song, words and music, entitled "By the Sweet Magnolias" for sale; price \$200. No. 681-A.

Professional Services

SMITH Graduate, successful with children, particularly fitted to make art and history interesting, desires position as tutor or companion for foreign travel. Latin, French, German. Highest references. No. 177-C.

SOUTHERN girl with college education and foreign travel, wishes a position as companion to an elderly lady. Is musical and literary. References. No. 178-C.

A CULTURED, refined lady, graduate trained nurse, desires a position as companion either to travel or at permanent home. References exchanged. No. 179-C.

A REFINED young lady desires position as useful companion. Excellent sewer and packer, experienced traveler. Highest references. No. 180-C.

FOR THE YOUNG GIRL

Two Charming Models For Summer Occasions



No. 2094/15.—Smart suit of white linen, trimmed with macramé lace and embroidery in Delft blue worsted. Price 50 cents for coat or skirt. Sizes 16, 18 years.

HERE are two attractive costumes for young girls, specially chosen for you by the Editor of VOGUE.

The simple, yet effective, frock at the foot of this column is excellent for a Summer dance. Like the afternoon suit, shown at the left, it is an altogether appropriate and charming model for the girl between sixteen and eighteen.

Both designs combat the theory, so dear to the newspapers, that "we have no young girls any more." Use these patterns and you will prove that young girls can be effectively dressed without encroaching on territory conventionally reserved for their elders.

THE next VOGUE, as announced elsewhere in this number, will have fashions for girls from babyhood to début. The two patterns shown here are harbingers of the numerous models for young people which will appear in the forthcoming number.

Even if you are far removed from the shops nowadays, you can procure all the materials needful to make up any VOGUE Pattern.

Simply write to the VOGUE Shopping Department and they will take all the trouble and worry off your hands.

Why not order one or both of the patterns on this page and in your letter enclose a little note to the Shopping Department?

Address all pattern orders to:

VOGUE

PATTERN DEPARTMENT

443 Fourth Avenue, New York



2094/15

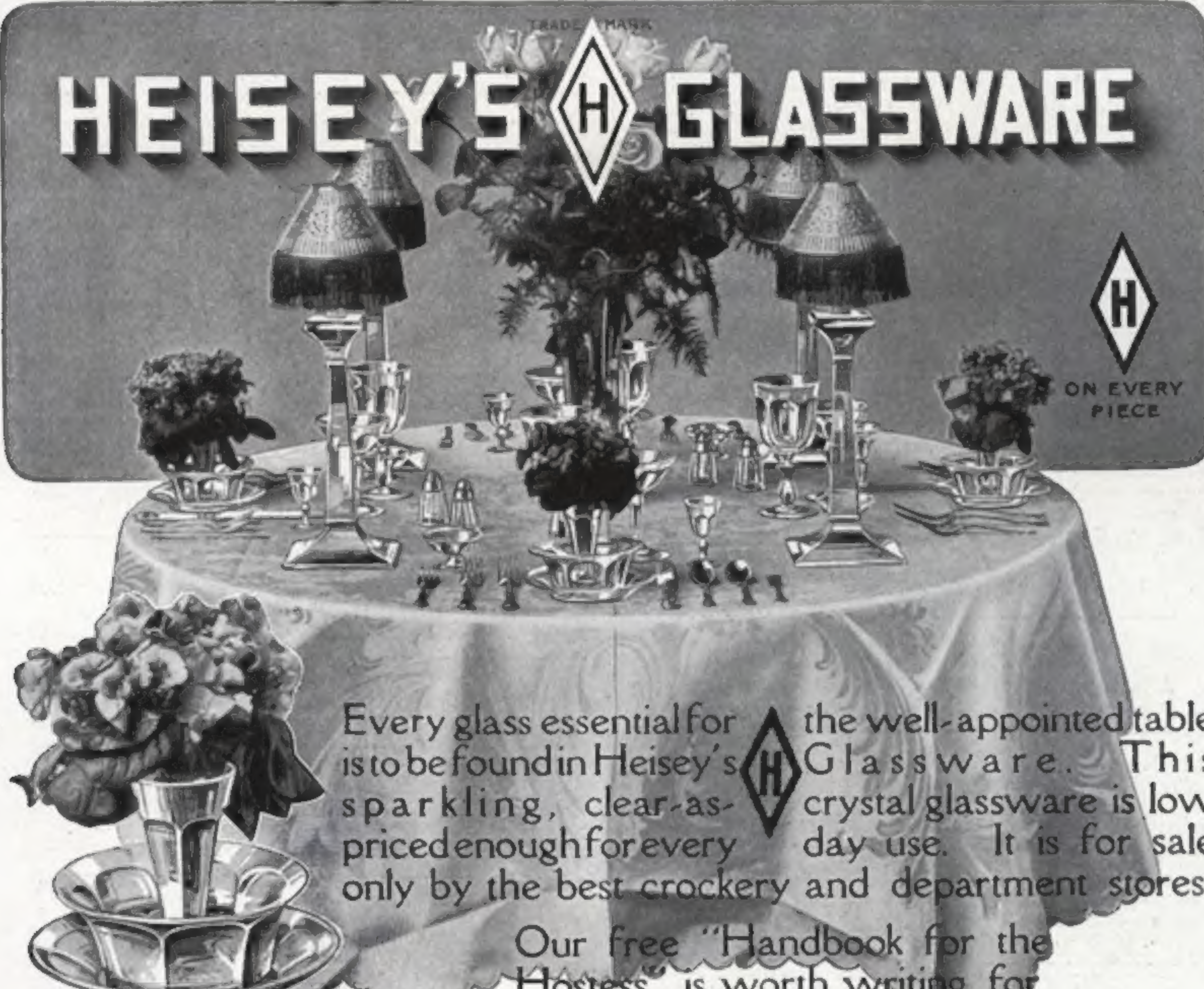


2066/15



No. 2066/15.—Dancing frock in pink charmeuse, trimmed with self-plaitings and baby Irish lace. Price 50 cents for waist or skirt. Sizes 16, 18 years.

HEISEY'S GLASSWARE



Every glass essential for the well-appointed table is to be found in Heisey's Glassware. This sparkling, clear-as-crystal glassware is low priced enough for every day use. It is for sale only by the best crockery and department stores.

Our free "Handbook for the Hostess" is worth writing for

333-FINGER BOWL

PLATE AND VIOLET HOLDER A. H. Heisey & Co. Dept. 40

Newark, Ohio

SHOPPERS' AND BUYERS' GUIDE

A classified list of business concerns which we recommend to the patronage of our readers

Boas, Feathers, etc.

MME. BLOCK. Ostrich Feathers. Your old feathers made into plumes or novelties equal to new. Dyeing, Cleansing, Curling our specialty. 36 West 34th Street, New York.

Bridge Whist

"RAD-BRIDGE" CLUB LINEN PLAYING CARDS. Design of back fine hemstitched linen. Patented. Red, blue, brown and green. 25c. pack. Gold Edge, 35c. Send for samples.

"RAD-BRIDGE" Silk Velour Playing cards. Latest. "It's a beauty." Same quality, size, colors and price as our famous club linen card, only difference design of back. Samples.

"RAD-BRIDGE" Basket Weave Playing Cards. Latest, same quality, size, colors and price as our famous Linen and Velour Cards, only difference design on back. Samples.

"RAD-BRIDGE" LIFE'S BRIDGE PAD. 25 cupid pictures by "Life" artists in pad of 50 sheets. Space for more than 150 rubbers. 25c. per pad. \$2.50 per dozen. Sample free.

"RAD-BRIDGE" sterling mark on Bridge accessories the world over. Illustrated catalog free. Ten cents in stamps (less than cost) secures our handsome sample wallet in addition.

"RAD-BRIDGE" GOODS ARE SOLD by first-class dealers everywhere, or will be sent direct, carriage paid, on receipt of price. Dept. V., Radcliffe & Co., 144 Pearl St., New York.

Children's Clothes

Children's Wear from infancy to twelve yrs. Garments made to order, style and fit guaranteed. Boys' dresses, one to five yrs., specialty. Beebe & Shadle, 38 W. 33 St. Tel. 7537 Mad.

MISS HELEN MURRAY Misses' and Children's smart and exclusive coats and dresses. Lingerie a specialty. 13 W. 35th St., New York. Tel. 4703 Murray Hill.

DANA. In looking for infants' hand-made outfits, don't forget the shop at 8 West 22d St., New York. You will not be disappointed. Prices speak for themselves.

Children's Dresses—Infants' Layettes Stamped ready to embroider and make up. No other patterns necessary. Hurm Art Shop, 277 Fifth Ave., N. Y.

IMPORTED SMOCKED FROCKS Sizes from 6 months to 15 years. Prices reasonable. Order now for Fall. Circular showing designs on request. Mrs. J. B. McCoy, Jamestown, Va.

PELLER, DAVIS & CO. Specializing Distinctive Hand-made Infant's wear. Layettes (\$40 to \$400) forwarded on approval. 383 Fifth Avenue, 35th-36th Sts., New York.

BABY SHOP. Dainty hand-made layettes. Mothers relieved of all responsibility and worry. Mail orders solicited. Elizabeth Coleman, 1919 Rittenhouse Square, Philadelphia, Pa.

Chiropody

Dr. E. N. Cogswell, Surgeon Chiropodist. Expert Manicuring. Dr. Cogswell's Foot Tonic insures foot comfort, \$1. Foot Ointment, 50c. Toilet Powder, 25c. 418 Fifth Ave., New York.

Cleaners and Dyers

MME. PAULINE CLEANING AND DYEING. House and Street Gowns, Laces, Chiffons, etc. 223 West Fourteenth Street, New York.

LEWANDOS America's Greatest Cleaners and Dyers 284 Boylston Street and 17 Temple Place Boston 557 Fifth Avenue New York 1633 Chestnut Street Philadelphia

LEWANDOS—Branches Washington Albany Rochester Providence Newport Hartford New Haven Bridgeport Lynn Salem Cambridge Worcester Springfield Portland

BLANCHISSEUSE de Fin. Lingerie and Lace Curtains a specialty. Personal attention given all work. Prices reasonable. Mme. Dunand, 606 Park Ave., near 64th St., N. Y. Tel. 2685 Plaza.

Knickerbocker Cleaning Co. New York Paris Newport 402 East 31st Street, New York. High class cleaners and dyers.

LAUNDERING Absolutely by Hand. No garment too delicate or exquisite for us to launder perfectly. Also repairing. Mrs. E. Handschin, 213 E. 61st St., N. Y. Tel. 5278 Plaza.

Corsets

MME. S. SCHWARTZ CORSETIERE. 12 West 39th Street, New York. Telephone, 4882 Murray Hill.

MME. BINNER CORSETIERE. is cultivating figures with her famous corsets at 18 East 45th Street, New York.

MME. ROSE LILLI, Corsetiere Models which accurately forecast the "Trend of Fashion." Custom made only. 15 West 45th St., New York. Tel. 2818 Bryant.

One year, (payable in advance subject to 20% cash discount).....\$50.00

One year, (payable monthly, in advance, subject to 5% cash discount)... \$50.00

Single insertions, (payable in advance, subject to 5% cash discount). \$2.50

Space limited to 4 lines—about 25 words. Forms close one month in advance of date of issue. Address

all correspondence to: Manager Shoppers' and Buyers' Guide, Vogue, 443 Fourth ave., New York.

Corsets—Cont.

OLMSTEAD CORSET CO.

High Grade Corsets designed for each individual. "Gossard" Front Laced Corsets. Lingerie. Tel. 5224 Gramercy. 44 West 22nd Street, New York.

Exclusive Goodwin Corsetieres

Trained to represent us in all localities not now having Goodwin shops. 373 Fifth Avenue, New York.

LE PAPILLON CORSET CO.

Mme. Gardner, formerly of 373 Fifth Ave., has assumed management of the above concern at 21 West 38th St., N. Y. Tel. 4383 Murray Hill.

BERTHE MAY'S CORSETS

Specialty for Maternity and Abdominal Support. Dress as usual. Uninterrupted comfort. Mail orders. 10 East 46th Street, New York.

WADE CORSETS. High grade, exclusive, satisfying. Not sold in stores. One exclusive sales agency wanted in every leading city. Wade Corset Co., 79 E. 130th St., New York.

PEETZ FRONT LACE CORSET

The highest art in corseting. Prices \$5.50 to \$35. Made and sold only at 36 East 33rd Street, New York.

SPECIAL FOR JUNE: Beautiful \$12 value French Model Brocade Corset for \$6. Write for particulars. MAISON DE HARRIETT META. Tel. 1595 Greeley, Suite 382-C. 28 W. 38 St., N. Y.

ADELIN DONSHEA, originator and sole patentee of her inimitable Front Lace Corset, gives individual attention, insuring comfort, grace and pose. 10 W. 36th St., N. Y. Tel. 3308 Mur. Hl.

MME. BARCLAY, MODART, Front Laced Corsets. Also original designs of custom made back laced corsets. 17 East 45th St., N. Y. Tel. 7965 Bryant.

SPIRELLA CORSET SHOP

506 Fifth Avenue, New York. Telephone 1110 Bryant for Corsetiere service in your own home.

Dancing

LOUIS H. CHALIF, Grad. Russian Imperial Ballet School. Classical, Aesthetic, Social dancing; body building and hygiene for ladies and children. 7 West 42nd St., New York.

Decorating and Furnishing

JANET MORRIS Painted Furniture for Country Houses. 65 West 70th Street, New York City. Telephone 4470 Columbus.

PAINTING AND DECORATING done by CHARLES B. COSSE, 136 W. 65th St., N. Y. City or Country. Also general repairs and alterations. Saves you time, money and worry.

Decorations for Summer Homes. Furnishings for House, Porch and Garden. Suggestions, estimates furnished without charge. Sara Peirce White, Edgefield Tea House, Newport, R. I.

Embroiderers

MRS. C. H. OTT, 10 West 33rd St., N. Y. Embroidery, Stamping, Stamped Goods and Novelties. Hand made and Embroidered Waists to match suits at special prices.

Employment Agencies

MISS G. H. WHITE, agency, 2 W. 45th St., New York. Phone 7789 Bryant. Visiting housekeeper, secretary. Houses opened. First-class help of all kinds. Hours, 10-4. Sat., 10-12.

MISS BRINKLEY, 507 5th Ave., N. Y. nr. 42d. Tel. 6892 Bry. Supplies governesses, housekeepers, competent household servants. References personally investigated. Circular sent on request.

PROTECTIVE REGISTRY, 238 W. 100th St., N. Y. Expert service; Governesses, Chaperones, Housekeepers, French Maids, Armenian men-servants a specialty. Guaranteed References.

Furriers

FURS. Summer is the time to have your furs repaired and remodeled. Storage free with remodeling. A. H. Green & Son, 25 W. 23rd St., near 5th Ave., N. Y. Phone Gramercy, 162.

Gowns and Waists

BUSSE GOWNS. Evening, Street and strictly tailor made gowns, imported and original designs. Evening gowns a specialty. Stock of models. 766 Madison Ave., N. Y. Tel. 3290 Plaza.

MANIE GUION THOMPSON,

712 Madison Avenue, New York, near 63rd St. Waists, Blouses, Hats, etc. Misses' and Children's smart coats and frocks to order.

GEO. ELLIS makes smart, latest and advanced perfect fitting tailored suits from \$45 up. Mail orders solicited. Herald Square Studio Bldg., 149 West 35th Street New York.

A. LUST, Ladies' Tailor

Riding Habits. Special attention given to mail orders. 580 Fifth Ave., cor 47th Sts., New York. Telephone 2043 Bryant.

TAILORED GOWNS REMODELED

To prevailing styles. 18 years' experience. J. H. Comstock, 286 Fifth Ave., N. Y. Tailored suits from \$65 up. Tel. 158 Madison Square.

Jean Michel and Louise Michel

Gowns for all Occasions. Exclusive Styles—Perfect Fitting. 22 West 46th Street, New York.

THE MENDING SHOP. Gowns remodeled. Suits cleaned and pressed. Shop waists and gowns refitted. Miss H. Redding Coughlin, 20 W. 31st St., N. Y. Phone 189 Madison Square.

Mrs. Wilson's Mending Shop. Formerly with Mrs. Osborn Co. Evening and afternoon gowns. Special prices for remodeling. Trouseaux. 26 E. 28th St., N. Y. Tel. 4563 Mad. Sq.

De Rohan French Models. Sample gowns and Lingerie gowns below importation prices. Also remodeling done. Imported hats, corsets. Mail orders. 131 W. 69th St., N. Y. Tel. 30 Col.

M. COWEN CO., IMPORTERS

Tailors, Dressmakers, Furriers and Habit Makers. Mail orders solicited. 7 West 38th St., N. Y. Tel. 498 Murray Hill.

ARTISTIC DRESSES

Made from your own material. Unusual remodeling. Reasonable prices. HOMER, 11½ W. 37th St., N. Y. Tel. 5265 Greeley.

GOODMAN SHIRTWAISTS

Tub suits and skirts in madras, linen, silk and flannels. Oldest established. 10 West 46th St., N. Y. Tel. 4642 Bryant.

JULIETTE, FRENCH MODISTE.

Latest styles. Guaranteed fit. Reasonable prices. See announcement in this issue VOGUE. No. 41 West 45th Street, New York.

SULLIVAN, Rutland, Vt. Maker of gowns, combining distinction and individuality. Special facilities for distant patrons. References, suggestions, estimates furnished. Prices moderate.

MRS. CLARKE

Imported and to order gowns, blouses and lingerie. Also stock sizes. 182 Madison Ave., near 34th St., New York.

L. A. ROBINSON. Gowns and Tailored Suits. Sketches with estimates submitted upon request. Mail orders solicited. 411 N. Charles Street, Baltimore, Md.

LEITNER, Tailor and Habit Maker.

Special attention given to one-piece dresses. Tailored suits \$55 up. Perfect satisfaction guaranteed. 51 W. 45 St., N. Y. Phone 427 Bryant.

MME. ELISE from Paris. Dresses for all occasions. Summer dresses from \$12 up. Lingerie and evening dresses a specialty. 112 East 29th St., N. Y. Tel. Mad. Sq. 4094.

RENO, GOWNS. Formerly of London, late of Fifth Avenue. Exclusive models designed and made for the trade. Materials accepted. 606 West 114th St., N. Y., near Riverside Drive.

A. and M. STUHLER. GOWNS FOR ALL OCCASIONS. Remodeling a specialty. 182 West 88th St., N. Y. Also 610 Bangs Avenue, Asbury Park, N. J.

MRS. EMILY PRATT GOULD. Richmond Hill, N. Y. A dainty and unusual line of waist and dress patterns, negligees, infants' and boudoir caps. Orders by mail receive prompt attention.

Maternity Apparel for every occasion. Dainty Summer gowns, three-piece suits, long and short coats, negligees, breakfast sacques. Moderate prices. Lane Bryant, 19 W. 38th St., N. Y.

KATHARIN CASEY, GOWNS To order for all occasions. Evening gowns a specialty. 304 Madison Ave., near 42 St., N. Y. Tel. 1026 Bry.

Hair Goods & Hair Dressing

J. Andre, importer of Hair Goods, 140 W. 44th St., N. Y. Specialist in Hair Coloring, Hair dressing, Shampooing, Manicuring, Facial and Scalp Treatments. Building exclusively for ladies.

ANNA J. RYAN. Fashionable devices in curls, pompadours, switches, transformations and wigs. Mail orders a feature. 2896 Broadway, New York. Phone 5566 Morningside.

M. PERCELL, 677 Broad St., Newark, N. J. Importers of Hair Goods. All Shades, including rare blonds. Lowest prices for first qualities. Combing made up from samples.

ELIZABETH KEY BATES. My specialty is matching Switches, Transformations, Toupees, through leading importers. 20% saved. Satisfaction guaranteed. Gerard Hall, W. 182d St., N. Y.

Marinello Beauty Parlors, 1207 Monolith Bldg., 45 W. 34th St., N. Y. Only shop in New York exclusively Marinello. Effective facial and scalp treatments given by trained operators.

Lace and Embroidery

MRS. RAYMOND BELL, 1 East 45th St., N. Y. Specialty Lace Shop. Antique Laces. Children's English Smocks. Fine Lace mending and remodeling. Laces sold on commission.

SARAH HADLEY, 9 E. 35th St., New York. Antique and Modern Laces. Veils, Shawls, Flouncings, Scarfs, Neckwear and complete sets of Table Linens. Lace for trousseau a specialty.

AQUIDNECK COTTAGE INDUSTRIES. Gold medal at Turin. Cut work and linens. Hand-made clothing and layettes. Boxes on request. Newport, R.I. 1713 De Sales St., Washington, D.C.

MAURICE

Importer of real laces. Retail at wholesale prices—saves you 50%. Write for illustrated catalogue. 398 Fifth Ave., Opposite Tiffany's, New York.

PENELOPE, 19 East 31st St., New York. Blouses, Dressing Jackets, Neckwear, Italian cut work, embroidery of all kinds, ready made or made to order if desired. Reasonable prices.

GUEST TOWELS

embroidered with your three initials sent prepaid \$1 each. Needlework Dept., Y. W. C. A., 14 West 45th Street, New York.

Millinery

HOYT, MILLINERY

Importer of Fine Millinery. Correct style for Tourists. St. Paul, Minn. 4th and St. Peter Sts.

ELAINE & CO.

We are showing distinctive models and attractive hats. Moderate prices. Send for our booklet. 2231 Broadway, N. Y., near 79th St. Subway Sta.

Miscellaneous

WEDDING VEILS and wreaths to order from \$15 up. Write for sketches and particulars. Mail orders a specialty. Miss Allien, 9 East 43rd Street, New York. With Quiller.

WILE-AWAY-BOXES, filled with individual gifts, amusements and comforts, for the traveler or convalescents. Prices from \$5. Elizabeth H. Pusey, 176 Madison Ave., New York.

Wile-Away Boxes for Children. Appropriate gifts for the sick child, for birthdays, for rainy-days or journeys. Prices from \$3. Elizabeth H. Pusey, 176 Madison Ave., New York.

A Real Chinese Tea Party. Unique and novel entertainment for lawn or porch parties. Plans for refreshments and decorations on request. Bertha Tanzer, 9 W. 20th St., N. Y.

\$5.00 Japanese Silk Kimono, only \$3.00. \$12.00 Tea Gown only \$7.95. Sent prepaid upon receipt of price. Ella Mode, Expert Shopper, 137 East 18th Street, New York.

BOOKS.

Any book in print. State subject wanted. Send for list. Antler's Book Shops. 322 Royal Street, New Orleans, Louisiana.

CLOTH

White and fancy Serges, Whipcords and exclusive novelties. Mill prices, 90c up. SAMPLES FREE. Home Woolen Mills, King St., Chambersburg, Pa.

DOGS. Thoroughbred toy Pomeranians at reasonable prices. Strong, healthy, from imported prize-winning stock. The most fashionable breed. Miss Snodgrass, 1029 Murdock Ave., Parkersburg, W. Va.

JANE GRAY. Novelties; Auto bonnets, caps, mica front veils, scarfs, crepe de chine or silk, embroidered or printed. Cake covers and fancy silk candle shades. 212 W. 85th St., New York.

(Continued on page 5)

SHOPPERS' AND BUYERS' GUIDE

A classified list of business concerns which we recommend to the patronage of our readers

(Continued from page 4)

Miscellaneous—Cont.

VOICE PLACEMENT

Tone production a specialty.
Miss Adelaide Lander,
223 East 17th St., N. Y. Phone Stuyvesant 4097.

Electro-Thermal Reducing Blanket.

Perfectly sanitary method of reducing flesh from any part of the body. No diet or shock. \$40.
Mrs. A. K. Lewison, 105 E. 15th Street, N. Y.

LADIES' PURE SILK HOSE Double sole and heel, strong garter top. From mill to consumer. Special price \$3 box of 6 pair.
Harper Mfg. Co., 487 B'way, Room 509, N. Y.

Beatrice Bags, hand woven linen, embroidered in punto riccio \$6.50; Dante Hoods, velvet, Tomolo Lace for evening wear, \$15.00.
Scuola d'Industria Italiana, 28 E. 48 St., N. Y.

Mourning Millinery

HENESEY, MOURNING HATS.

Correct styles in Bonnets, Toques and Veils.
424 Fifth Ave., corner 38th St., New York.
Formerly Lillias Hurd. Tel. 937 Murray Hill.

Rooms, Ap'ts, etc.

"THE ADRIENNE," 319-321 W. 57th St., N. Y. Comfortable, cool lawns, private baths, good table. Special summer arrangements for Southerners. Apply to Miss Proudfoot.

13-15 East 54th Street, N. Y. Boarding place for fastidious people. Unexcelled residentially. The center of everything. Moderate prices. Element, cuisine and service the best. References.

Selling Agent

SPECIALISM. My specialty of selling for women with over-stocked wardrobes. Slightly worn gowns from exclusive makers only.
Florence E. Burleigh, Canaan, New Hampshire.

Shoes

WILLIAM BERNSTEIN. Short Vamp Shoes. (Reg. U.S. Pat. Off.). Originator; creator. Fit, Quality, Style. Send for Booklet "V." Sold at 54 W. 31st St., and 1591 Broadway, N. Y.

SHORT VAMP SHOES, Satins, Velvets, Cuban and Louis XV heels. Sizes 1 to 9, A to EE. Catalog sent free. J. Glassberg, Two Stores, 58 Third Ave. and 225 W. 42d St., N. Y.

Miller's Specialty Shoe Shop
Newest styles and novelties always in stock. Established 20 years. Write for catalogue No. 2.
1554 Broadway, New York.

Shopping Commissions

Mrs. H. Goodale Abernethy, Shopping Commissions. No charge. 37 Madison Ave., N. Y. 8 Hilgrove Road, South Hampstead, London, N. W. 12 Rue Rennequin, Paris.

MRS. E. F. BASSETT,
145 West 105th Street, New York. Shops for and with you free. Will suggest costumes, household furnishings, etc. Tel. 4452 Riverside.

MRS. SARAH BOOTH DARLING
Purchasing Agent.
Accompanying out-of-town patrons. No charge. References. Chaperoning. 112 W. 11th St., N. Y.

MRS. F. N. DAVISON,
Registered Shopper in all lines. Shops for and with Customers. No charge. Correspondence solicited. 225 West 45th Street, New York.

HELEN CURTIS,
96 5th Ave., N. Y. General Shopping. Address July-August, Callicoon, N. Y. Plans, arrangements by mail for Fall and Winter shopping.

The Shopping Studio, Mrs. E. P. Niehoff, 137 5th Ave., N. Y. General shopping. Personal attention to ladies and children's apparel. No charge. Bank references. Tel. 1765 Gram.

MRS. S. D. JOHNSON,
Shops for and with customers without charge. Rush mourning orders a specialty. 347 5th Ave., opposite Waldorf-Astoria. Tel. 2070 Mad. Sq.

MARJORIE WORTH, 22 E. 34 St., N. Y. Tel. 2970 Mad. Sq. General Shopping. No charge. Courteous, prompt and efficient attention to every order. Bank Reference. Letter on request.

CHICAGO SHOPPING. For or with patrons. Prompt, personal attention; highest references; correspondence solicited. Mrs. G. S. Nutter, Tel. Normal 8316, 6142 Vernon Ave., Chicago, Ill.

MRS. J. ADDISON CLARK
Purchasing agent. Specialty—household furnishings and trousseaux. Chaperoning. References. 104 West 70th St., N. Y. Tel. 2934 Columbus.

Chinatown Shopping in San Francisco
No charge. Hand hemstitched Rice Straw Guest Towels, 3 for 55c.; Tea Sets for 6, \$3. Mrs. W. S. Y. Clemens, 535 Grant Ave., San Francisco, Cal.

MRS. A. W. BALDWIN, 430 West 118th Street, New York, shops for and with out-of-town patrons. No charge. Correspondence solicited. References.

MME. FRANCES M. MONTY General shopping. Specialty of Paris shopping. Paris representative. No charge. References. 214 West 92nd Street, New York. Telephone 2709 Riverside.

Louisville Shopping. Samples, estimates for inexpensive or handsome gowns. General household buying. References in 20 states. Mrs. A. T. Wheat, 1514 Fourth Street, Louisville, Ky.

THE SHOPPER'S FORUM

The Story of a Frenchman



J. ANDRÉ is a citizen of the world. He was born in Nice, educated in Paris and London, and is now living in New York. André père was a hairdresser in Nice, and his son, following the Continental custom, took up the paternal occupation. At seventeen, he went to Paris and studied under the best hairdressers of that city. In 1885, M. André won a gold medal from 63 other competitors with the coiffure we reproduce on this page.

It is characteristic of M. André that this prize-winning coiffure was the result of patient research, careful adaptation. In an old collection of colored prints, published in 1829 and entitled "Ackerman's Repository of Fashion," he found the sketch we reproduce. This quaint picture served as the motif of M. André's creation.

After four years spent under London masters, M. André came to New York. For ten years he was foreman under the best known of Fifth Avenue hairdressers. After that, he started for himself in a tiny shop on West 29th Street. Then, as success came to him, he found it possible to move to the André building which he owns at 140 West 44th Street.

But why did success come? M. André himself ascribes it first of all to his many years of careful preparation, of diligent training under the world's greatest coiffeurs. And secondly, M. André tells us that much of his success has been due to the advertisement he has kept for eleven years in the Shoppers' & Buyers' Guide.

Have we made it plain that M. André is a careful, a methodical man? He has advertised very carefully in all the leading newspapers and magazines. He has keyed his advertisements so that he might tell without a doubt which magazines were bringing him results.

And now he tells us that VOGUE has been far and away the most productive advertising medium he has used.

From September 15th, 1911, to June 15th, 1912, M. André's little advertisement in this department has brought him 479 inquiries and \$328.25 worth of orders—all this *exclusive* of inquiries and orders from New York.

M. André says he will experiment no more among American advertising mediums. "I will pin my faith exclusively to VOGUE," he writes. "As a methodical man, I am only influenced by results. And VOGUE, without doubt, has brought me results in overflowing measure."

For full information about advertising in this department, address,

MANAGER, "SHOPPERS' & BUYERS' GUIDE"

VOGUE 443 Fourth Avenue New York

P. S.—Classified advertisements for the September 1st VOGUE (the annual Fall Millinery Number) must reach this office not later than Thursday, August 1st.

Specialty Shops

THE LITTLE FAVOR SHOP

Adeline King Robinson, 479 Fifth Ave., Cor. 40th Street, N. Y. Bridge and golf prizes; favors and souvenirs. Branch at Bay Head, New Jersey.

STEAMER-CHAIR BAG. A convenient receptacle to hang on the chair-arm. Of Ottoman cloth, all colors, attractively boxed, \$3.
Elizabeth H. Pusey, 176 Madison Ave., New York.

An Individual Steamer-Chair Bag
to order, of suede, silk-lined, with handsome cut-out monogram. In any color, \$10.
Elizabeth H. Pusey, 176 Madison Ave., New York.

GRANDMA'S QUILTPATCH.

You can make real old fashioned quilts. We furnish all cut ready for sewing. Beautiful patterns. Miss Stevenson's Shop, Sewickley, Pa.

Mother Goose Surprise Box

for children. Special Birthday and "Shut-in" boxes. Prices, \$1.50, \$3 and \$5.
Miss J. G. Stevenson, Sewickley, Pa.

MRS. A. VAN R. BARNEWALL.

Lamp and Candle Shades. Reproductions of Antique Porcelain Lamps. Wedding Presents, Bridge Prizes. 6 West 40th Street, New York.

Hand Embroidered French Lingerie.

Wholesale prices. Chemises 75c, Drawers \$1.00, Gowns \$1.50, Combinations \$2.00 up. Photographs on request. Leon P. Bailly, 366 5th Ave., N. Y.

"ARNOLD" KNIT WEAR SHOP. 431 5th Ave., N. Y. Tel. 1681 Murray Hill. Women's, children's, infants' fine knit underwear. Baby outfits our specialty. "Those 'Arnold' Goods."

NECKWEAR. Fichus of net daintily embroidered with ribbon and hand tinted silk roses. Handsome scarfs and wraps for evening wear. Nina Brodrick, 276 Madison Avenue, New York.

THE FURNESS ANIMAL CROCKERY
Unique designs on nursery and tea services. Colors, monograms, birth dates, to order. \$3 up.
Harriett V. Furness, 154 W. 57th St., New York.

HAPPY HOUR and other Gift Boxes for children. Gifts selected with unusual care. Educational, entertaining. Prices \$5 to \$10. Booklet. Adelaide W. Ramage, 695 St. Nicholas Ave., N. Y.

Specialty Shops or Managers of Art and Embroidery departments should send for "Thoughtful Little Gifts" which illustrates the Pohlson line of Gifts Shops, Pawtucket, R. I.

MRS. VOUGHT,

Former manager N. Y. Office Marinello Co., now located at 347 5th Avenue. Facial Massage, Scalp Treatment, Shampooing, Manicuring.

Every Little Girl should be the happy possessor of "Dolly Zephyr," the latest novelty in dolls. Price \$1.50 prepaid. Adelaide W. Ramage, 695 St. Nicholas Avenue, New York.

"PRESERVED FLOWERS"

From Bohemia. Freshness lasts. Austro-Hungarian Company, Summer address, Avon, New Jersey.

Prize Sets for Card Parties. Six unique useful gifts. A convenience for hostess, a delight for guests. Every set different. \$3, \$4, \$5 a set. Bertha Tanzer, 19 E. 31st Street, New York.

JUNGLE FOLK PLATES

Unique service plates illustrating with symbolic designs Kipling's Jungle Book. Artistic coloring. M. B. Jones, 43 East 25th St., New York.

Toilet Preparations

MYSTIC CREAM makes the skin like velvet. The only perfect "non-greasy" Toilet Cream. Your address on postal brings free sample. Ogden & Shimer, Middletown, New York.

PREVENT SUNBURN

Use Persian Cydonian Cream and you will not burn. 30 cents prepaid.
Mrs. R. A. Hudson, Auburn, New York.

M. Waters Velveta Face Cream, 50c.
A range of crushed roses, 75c. Face powder, 75c. Liquid powder and hair oil, \$1 each. Samples 10c each. 4 West 29th St., New York.

Mrs. Mason's Old English Hair Tonic.
Private formula of noted English hair specialist, Mrs. K. Mason. Endorsed by Duchess of Marlborough, Mme. Melba, etc. At toilet stores.

BILLY BURKE uses Creme Nerol regularly because of its rare excellence as a complexion beautifier. By mail \$1.00. F. D. Pullen, Face Specialist, 318 Lewis Ave., Brooklyn, N. Y.

Best Ever Liquid Nail Polish. Few drops on buff gives each nail a beautiful lasting lustre. No powder or rouge necessary.
I. G. Ennis, 211 S. Broad St., Phila., Pa.

Marinello Whitening Cream and Bleaching Lotion remove tan, sunburn and all bad effects from sun and wind. Marinello Beauty Parlors, 1207 Monolith Bldg., 45 W. 34th St., New York.

BE CONVINCED that Shampoo Torda improves the hair; that Pate Torda is the last word in nail polishes. Generous sample. Torda Chemical Co., 359 Washington Ave., Bklyn, N. Y.

Reduces Enlarged Pores. La Mignon Astringent Lotion refines skin, cures sunburn, removes tan, bleaches discolored necks. 75c postpaid. La Mignon Co., 18 Sumner, Springfield, Mass.

LOCAL AGENTS Wanted for famous "La Caresse" toilet powder and sachets. Imported from France—superbly packed. For terms address E. Malcolm, 452 5th Avenue, New York.

Wedding Stationery

WEDDING INVITATIONS and announcements engraved in up-to-date styles. Samples free. Monogram Stationery. Calling Cards. F. V. Reeg Co., 214 Woodward Ave., Detroit, Mich.



No. 1, \$11.75. "ONYX" Pure Thread Silk in White only; a Medallion of Point Lace, light weight.

"Onyx" Silk Hosiery



No. 6, \$7.95. "ONYX" Light Weight White Silk, Embroidered in Self with spray of berries and leaves.

NOTHING so lengthens the life of *silk stockings* as keeping the silk damp and elastic. Every night the stockings worn during the day should be rinsed out in warm or cold water. They will dry over night and may be worn the next day. If the stockings are washed each time they are worn, they will last at least twice as long as under ordinary conditions.

The beautiful designs of "ONYX" Hosiery illustrated here are most artistic in conception, and the appreciative wearer naturally desires to preserve them and make them last as long as possible.

Sold at the leading shops. If your dealer cannot supply you, we will direct you to the nearest one, or send postpaid any number desired. Write to Dept. 1

Lord & Taylor

Wholesale Distributors

New York

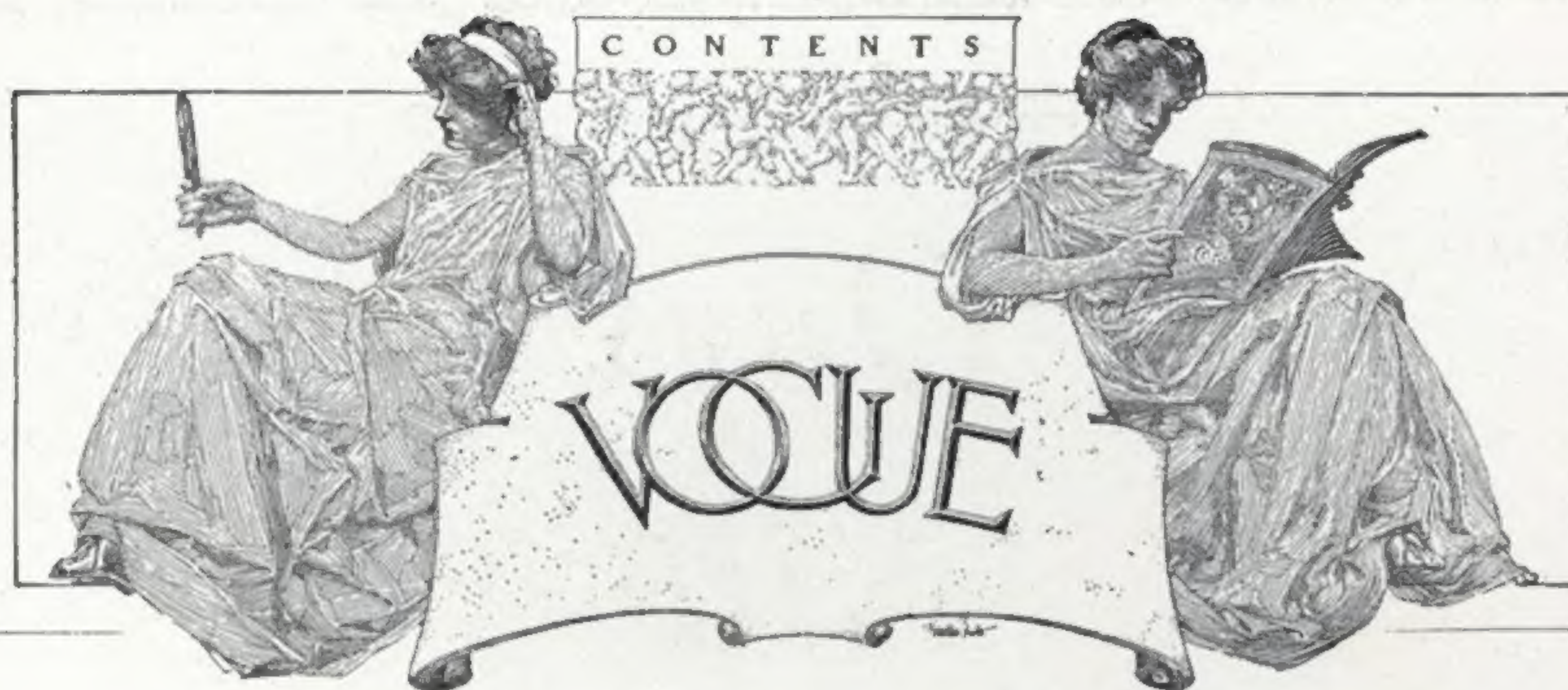


No. 5, \$6.95. "ONYX" Black Pure Thread Silk, embroidered on instep with scroll and leaf design.



No. 2, \$13.75. "ONYX" Pure Thread Silk in Black and White. Very Fine Gauge; Rich open-work and embroidery.

AUGUST 1st
1 9 1 2



VOL. 40. NO. 3
WHOLE NO. 956

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The Next Vogue Will be the Children's Number

EVERYONE knows what exceeding pains are taken in dressing the small Parisienne. Our Paris letter in the next VOGUE will accordingly be devoted to the bewitching styles for little girls developed this Summer across the water.

While Boys' clothes owe far more to London than to Paris, they will be by no means neglected in the Children's Number. If your boys are of school age, you will thus have plenty of time to buy their outfits before school opens in September.

Sidoni Matzner Gruenberg contributes to the next VOGUE an important article on the Montessori Method of Teaching Children.

Mrs. Gruenberg is a well-known authority on educational subjects. She explains in her article why the Montessori Method bids fair to revolutionize our traditions of teaching the young.

Ruth Overton Grimwood tells how children should be taught to ride, giving many valuable hints on the cultivation of a firm seat and light hands.

In the next VOGUE will appear the earliest authentic Paris fashions for Fall and Winter yet published in this country. Do not miss them. The most satisfactory way to make sure of them is to use the coupon in the lower right hand corner.

Clip Along This Line—Fill In—and Mail To-day.

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Send me VOGUE for one year, beginning with the August 15 number.

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V 8-1



THE DUCHESS OF MARLBOROUGH

*One of England's most prominent hostesses
with her two sons, the Marquis of Blandford
and Lord Ivor Spencer Churchill*



TRANSPLANTING THE ENGLISH GARDEN PARTY

THE garden party, so long a favorite and charming form of entertainment in England and other countries over the sea, has for these many years been sadly out of fashion in America. It has been pushed aside for other amusements, and nowadays, instead of moving over velvet terraces, gowned in flowing chiffons, feeding the peacocks, plucking the roses, and indulging in quiet, dignified pastimes, we sit swathed in motor coats and veils, being borne at mad speed through dust and heat to a distant haven (the sole recommendation of which often is that it must be reached by motor) where we meet other ghost-like figures out on equally futile excursions.

Often this rendez-vous is a small restaurant where we swallow a badly cooked, fatally indigestible, and hideously unsavory meal, amid surroundings ordinary and inartistic, to the accompaniment of the rasping music of cheap orchestras and the snort of motor cars. Change, motion, speed, these are the things that spell enjoyment in this mad century. We let fly the bird in our hand wildly to pursue his brother warbler in the bush.

POSSIBILITIES OF THE GARDEN PARTY

The question is, have we done this too long to be able to enjoy quieter, saner amusements? Are we entirely spoiled for so sweet, so stately and picturesque a form of pleasure as the old, quaint garden party? Puzzle ever so long and deeply over the question of entertaining, you will find no way more graceful and attractive

Why Should Not the American Chatelaine with a Delightful "Mise en Scène" Ready to Her Hand, Adopt the Dignified Summer Entertainment that Makes English Social Life so Attractive?



than this—to open house and grounds on some summer day to friends, so that they may roam at will to the full measure of gentle hospitality.

It is so easy, if one will but take the opportunity made ready to hand, to give an entertainment of real artistic merit. Your house, my lady, is spacious and good to look upon, your lawns are velvet and prettily sprinkled

with light and shadows, your trees are tall and spreading to give a grateful shade, your flower beds are aglow with radiant colors, and your hedges and stone walls rise high to shut all this in from the noisy world.

And a garden party, here and now, could be full of delightful surprises. There can be music on the lawn, dancing on the grass under tall trees, retired nooks where refreshments are served, and many kinds of games. In the dining-room a table is spread with dainties, and a buffet overflows with high piled fruits of the season, iced tea and chocolate and café glacé, punch and innumerable little cakes and sandwiches and patisserie. Music comes from an orchestra in the house, another behind a clump of trees out on the lawn, and still another in the conservatories.

NEW AND OLD LAWN GAMES

For the good pleasure of the guests may be provided several games, both pretty and interesting, and with just the necessary element of sport—such as tennis, court golf, croquet, the good old English game of bowls, ring toss and its newer French interpretation called *jeu de grâces*, and the ever delightful game of archery.

Court golf is a new game here, but it is much played in England. It is the regular game of golf reduced to miniature proportions and requiring only a small lawn which reproduces faithfully the holes and bunkers of the regulation links. Here is a tiny stream and bridge for the ball to cross; there, the apparently impassable bunker, looming as high as



At many of the stately "fêtes champêtres" of the time of Louis XV, the lovely dancer, Camargo, added much to the pleasure of the guests





The sophisticated court of Napoleon Bonaparte did not consider blindman's buff too childish a sport for their open-air fêtes

Olympus to the amateur golfer. The game is played with real golf clubs and balls, and affords quite as much amusement to the men and women who do not go in for strenuous sports as the regular game does to the more athletic.

Clock golf is another modification of the game which is admirably suited to the garden party. On a smooth patch of shady lawn are laid in a circle, or, if a more difficult game is desired, in an irregular oval, the figures from 1 to 12. In the center is sunk the regulation golf cup, and the object of the game is to put the ball from each figure in turn into this cup. The lowest score of course wins the game.

The graceful art of archery is one of the prettiest of all games for the lawn, permitting as it does the wearing of pretty gowns and picturesque garden hats. She who is tall and slim, and she who is small and graceful never appears to better advantage than when she stands, bow and arrow in hand, poised like Diana to release the sure arrow.

OLD DANCES THAT MAY SOON BE NEW

And croquet, the oft abused but still not entirely shelved pastime of those who, for the time being do not crave excitement, is one of the best lawn games. It is still much played all over England, and is so big a feature of the small garden fêtes at Ranelagh and Hurlingham that it really deserves a place among our quieter sports. If the court is accurately laid out, the wickets of the right size, the mallets and balls of the best, and all the rules carefully observed, it is a game of much skill and dexterity. The English, who love their out-of-doors and know better how to enjoy it than any other race, hold croquet as one of their most enjoyable games. The experts own their mallets, and cherish them as carefully as we do our tennis rackets, lest any slightest injury make them play untrue.



The counties and country clubs have croquet tournaments which cause quite as much excitement as the tennis and polo games.

A pretty divertissement is a minuet danced on the lawn and in the gowns of the period. These graceful modes, together with beauty patches and the olden music, add much beauty to a garden fête. Other lovely old English dances are also coming into favor, especially some charming ones of the Charles I period. May these banish forever the horrors of the Turkey Trot and the Tango and all the fantastic Terpsichorean spasms that have ragged these past bad, mad months. Thumbs down for the barbaric and boisterous, vulgar and violent dances of last winter.

If the party is not to be sufficiently pretentious to warrant special costumes, the same object might be accomplished in a way quite unique, at least for out-of-doors, and in this day. In the olden days, when gardens were universally used as drawing-rooms, most elaborate divertissements were often given at the stately *fêtes champêtres*. Often these took the form of dances by troupes of artists, and often, too, of the extremely popular masque. On a little stage erected beneath the trees, or even on the lawn itself, some of the professional dancers of our time might give their lovely dances. A single artist, or even a group of dancers, as, for instance, the troupes so popular now as society entertainers in their revival of the old, stately dances, most fitting for a garden fête, might entertain the guests.

THE "FROU-FROU" OF GARDEN GOWNS

All of these games and dances offer a welcome opportunity for the wearing of the most charming gowns and hats. In fact, there is nothing in my lady's wardrobe, short of her most formal evening attire, that is too expensive, too elaborate, too delightfully and irresistibly "frou-frou" for the garden party. It is a carnival of laces and lingerie, a riot of

color in frocks, hats, parasols, shoes, stockings, veils, and all the other thousand feminine extravagances. Never are pretty skirts and a pretty foot and ankle shown to better advantage than in that same old-time game of croquet, when the player's foot, daintily shod in silk and kid, is poised on the ball.

Court golf, which consists only of "approaching" and "putting," does not demand the short-skirted and shirt-waisted costume of the real game. Not long since a devotee of the pretty game played in a long, trailing white lace gown, and she won the match, and by a good score, too! And at archery at Hurlingham last season was seen a lovely creation of oyster-white chiffon; there was no trimming but an enormous, sleepy, black velvet rose with a heart of deep gold, tucked into the bodice.

At English garden parties men wear most formal attire, and this, too, would be an advantage here in America, for few are the opportunities we have of seeing our men in the dignified and becoming costume of afternoon.

This then is what a garden party may mean—lovely gowns, pretty dances, music, games—all against the background of a beautiful garden and a hospitable home. The American hostesses who will undertake to naturalize this charming English fête will receive in full measure the peculiarly gratifying reward of the entertainer who dares.



A S S E E N b y H I M

HERE we are on the threshold of the brief Newport season, which seldom extends over a month or six weeks. I know of no place on earth which has more natural advantages for the enjoyment of summer life than Newport. The climate in August and September is beyond reproach. Here we have the open sea and the quiet harbor, here are fields for polo, stretches of land for golf, plenty of space for every imaginable sport, and excellent bathing. It is just remote enough from town so that it cannot be invaded to any great extent, except perhaps on Sundays, by urban trippers, and yet we can reach either New York or Boston within a reasonable hour. The coast of Massachusetts is beautiful, but it does not afford all the advantages of Newport, and Bar Harbor, its only other rival, affords bathing only in private swimming pools, as the sea water is a bit too cold. Of course, there is a great display of wealth by some people, and perhaps also more or less vulgarity, but that you will find everywhere. Such exhibitions are outlawed nowadays, and the social lines are so rigidly drawn that Newport is an exceedingly difficult place for climbers to gain a foothold.

STARTING THINGS AT NEWPORT

This summer began auspiciously with the opening of "The Breakers" and the advent of Mrs. Vanderbilt, her daughter, her son-in-law, and her grandchildren. Mrs. Vanderbilt returned in the latter part of June, and the Count and Countess Szechenyi followed shortly afterwards. It is the first time that "The Breakers" has been opened in several years.

Almost immediately followed the occupancy of "The Crossways" by Mr. and Mrs. Stuyvesant Fish. Then came Mr. and Mrs. Arthur Curtiss James, Mr. and Mrs. Cornelius Vanderbilt, some of the many Gerrys, Mr. and Mrs. August Belmont, Mrs. Richard Gambrill, and Mrs. Hermann Oelrichs, and later, Mr.

The New York Idea that All West of the Metropolis is a Barren Waste — The Women Who Went to the Convention

and Mrs. Edward Berwind and Mrs. William B. Leeds. The John R. Drexels, and the Craig Biddles, and the T. Suffern Tailors were at their villas in the first days of a delicious June. Mrs. Henry Redmond, a beautiful young widow, has taken a tiny cottage and has chartered a yacht, intending to live most of the time on the water, but to have *un pied à terre*.

The glorious Fourth was celebrated with much patriotic fervor. There is always much going on that day; it is an advance spurt, and then the women settle down to luncheons and bridge and rest, and the men to yachting, fishing, and out-of-door sports. The next flare up is during the visit of the yachts at the annual cruise of the Yacht Club, and this really ushers in the season.

SOCIETY AT THE BALTIMORE CONVENTION

But it has not been all play at Newport this year. Women are taking so serious an interest in questions of moment that we can no longer reproach them with idling their days and thinking of nothing but frivolities. Politics are quite *à la mode*, and never before in the history of presidential conventions was seen such an assemblage of fashionable women as this year at Chicago and Baltimore.

The former city was an excellent choice for the first weeks in June, as it is always delightful there at that season, and this year many well-known people remained in town to entertain. Baltimore is always exceedingly warm after May but this spring the roses—it was a remarkable year for roses—made up for it. Mrs. McLean of Washington, Mr. Charles B. Alexander of New York, and a few others took houses and apartments and entertained a great deal, and the Baltimoreans

did their best for visitors, which is saying much, as they are always most hospitable and kindly.

The Farbers and Prestons were among those who gave the large affairs at which one met interesting notables.

Although the newspapers made quite a sensation of the first convention, that at Baltimore was really more exciting, as there was an element of mystery about it, and the game of politics was so craftily played that we did not have an inkling until late in the week as to who the nominee would be. And the speeches were better, because, say what you may, believe as you choose, you cannot but admire the eloquence of Mr. Bryan, while at Chicago there were no forceful speakers. Mr. Roosevelt is an earnest speaker, but he is not an orator, and his talks outside the convention were not particularly enjoyable.

CAN ANY GOOD COME OUT OF THE WEST?

Of course, if there should be a change of administration, there will be a shifting of fashions and customs at the White House. There has always been associated with a Democratic administration, no matter from whence has come the President, a certain breezy, Middle Western atmosphere. To put this down as unconventional is narrow and provincial. Not in the least. It is the people in the great cities of the East with their so many traditions who are provincial. They cannot realize that there exist others like unto themselves beyond the boundary of their narrow perceptions. New Yorkers were astonished last winter at the excellence of the Chicago Opera troupe—not a carelessly assembled mass of operatic stars singing their old "war horses," as the Parisians say, but a well-drilled organization which presented many novelties of moment, and so reflected the spirit of the audiences before which it had appeared. And Chicago had a Theatre Club and a small private theatre a whole year before Mrs. Guinness launched her society for

(Continued on page 62)



Photograph by Campbell Studios

Mrs. Anthony J. Drexel, Jr., the eldest daughter of Mr. and Mrs. George J. Gould, is spending the summer with her mother



Photograph by Campbell Studios

Miss Marjory Curtis, who possesses unusual histrionic ability, recently took part in a benefit vaudeville sketch at the Hotel Astor belvedere

ATTRACTIVE SETTINGS FOR GARDEN PARTIES



A well planned bit of landscape gardening on the Newport estate of Mr. Hugh D. Auchincloss. An ideal spot for tea is the shadowy pergola overlooking all this loveliness



A length of green at Mr. James A. Blair's residence at Oyster Bay that almost seems designed for the old English game of bowls



A stretch of smooth lawn like this on Mr. Lanier's grounds at Lenox, Mass., is just the place to mark out clock or court golf

BEAUTIFUL ESTATES LIKE
THESE ARE AN ENCOUR-
AGEMENT TO AMERICAN
CHATELAINES TO ADOPT
THE ENGLISH GARDEN
PARTY WITH ITS QUIANT
AND STATELY PLEASURES



Shaded by great trees and overlooking the water, this picturesque part of Mr. E. Drexel Godfrey's home at Rumson, N. J., would be admirable for croquet or archery

Refreshments might be served and an orchestra might play in this modern temple of Greek simplicity, set in the grounds of Mr. Dudley Olcott's estate at Morristown, N. J.



Afternoon dress in Haitienne chamé-léon in shades of old-pink, peacock and sky blue, with soft, flowing sleeves of old-pink chiffon, finished, as is also the neck, with creamy lace. The ornaments consist of straps corded with silk and finished with buttons

The design of the taffeta façonnée composing the separate coat is of the same old-blue as the groundwork, and the deep sleeve and throat ruffles are of écru lace. The blue straw hat, twisted into an odd, becoming shape, flaunts a plume of the same shade

This costume of gray pschutteux, an old-fashioned silk finely powdered with dots, is inlaid in something the style of a stomacher with heavy white lace, veiled with gray chiffon. The flaring de Medici ruff of white satin with its lace vest is removable

OUR MODE DOES NOT FOLLOW THE OUTLINE OF ANY ONE PERIOD, BUT SHOWS A FINE ECLECTICISM IN ITS CHOICE OF FETCHING DETAILS FROM MANY EPOCHS, AS HERE IN CAVALLIER RUFFLES, AN 1870 MANTLE, AN ELIZABETHAN STOMACHER, AND A DE MEDICI RUFF



The massed military bands passing before the King and Queen on Aldershot Day at Ranelagh

Some of the guests at the house party given by Lord and Lady Craven, son-in-law and daughter of Mr. and Mrs. Bradley Martin. Standing (from left to right): Earl of Craven, Miss Naylor, Miss de Trafford, Mr. Murietta, Sir Sidney Greville, Earl Howe, Mr. Fellowes, Hon. Chas. Harris, Viscount Curzon, Mr. Bradley Martin. Sitting: Lady Eva Dugdale, Lady Alistair Innes-Kerr, Countess of Craven, Lady de Trafford, Miss Fellowes, Viscountess Curzon



The Queen presenting the Aldershot Polo Cup to Major G. H. A. Ing of the Queen's Bays



Mrs. Ava Willing Astor, the Grand Duke of Mecklenburg-Strelitz; Countess Nada Torby, Countess Torby, Grand Duke Michael, and Mrs. George Cornwallis-West, organizer of the successful Shakespeare Exhibition at Earl's Court

THE KING AND QUEEN HONOR WITH THEIR PRESENCE THE REGIMENT POLO MATCHES ON ALDERSHOT DAY—AN ANGLO-AMERICAN HOUSE PARTY—THE ORGANIZER OF "SHAKESPEARE'S ENGLAND"

The CRUSADE for HAPPINESS

WHEN the theory that trained supervisors were indispensable in recreation centers was first advanced, many worthy citizens opposed it as a case of regulation gone mad. All children, they declared, know instinctively how to play. Time has revealed the fallacy of this reasoning. The success of the supervised playground proves that children get more enjoyment out of supervised recreation than by their own devices. Other proofs that the new theory has won its way are the facts that four thousand paid recreation workers are now employed throughout the United States, that one thousand students recently took the course in recreation supervision at the University of California Summer School, and that four "recreation engineers" in this country give their entire time to helping cities plan for municipal amusement.

OUR national life has never had any of the color and gaiety characteristic of European countries where Saints' Days and other festivals are celebrated with folk singing, dancing, pageants, and dramatic performances. Whether we wish to honor our national heroes or to advance new causes, almost our only method of celebration is a formal parade. The leaders of the movement for supervised recreation want to teach the whole country how to enjoy itself, and so are beginning a campaign in favor of rural as well as city amusement.

IT is in the department of rural entertainment that the chatelaine of a country home can render greatest service, for she can give to country communities the stimulus and guidance in developing recreation from local conditions that only women of the world can give. The history of many towns and villages include picturesque incidents that could be charmingly presented in pageants, and already many towns have be-

gun to present their history in this way. The American woman with her genius for color, her enthusiasm, and her industry, proven by the many beautiful bazaars carried on every season by women in the social world, could make this form of recreation a brilliant success.

THE whole countryside for miles around could be interested in the preparations; the members of the local grange, school board, church, or woman's club would surely coöperate, and the residents of most places within driving distance would attend the pageant. In this way the pleasure of it would be spread over a wide territory. The impetus thus given in the summer would perhaps stimulate other similar efforts throughout the year.

IF the pageant appears too ambitious an undertaking, there are other forms of amusement which society women could initiate for their rural neighbors who lack her social experience. Festival plays, musicals—preferably with local talent, at least in the chorus which should be trained by a professional—the traveling library, floral and water festivals, and weekly dances, either indoors or out, are well adapted to rustic entertainment. The woman who undertakes any amusement of this kind should take council of some expert in recreation, and should give the affair her constant personal supervision.

SUCH service is part of the great "crusade for happiness" which always has the charm of doing more for the crusader than for those for whom it is primarily initiated. Those who have studied the subject tell us that the efficiency, the physical welfare, and the morality of rural communities are much improved by ample provision for recreation. And so this particular crusade for happiness is a big part of philanthropy.

SOCIAL SPURS to SARTORIAL SUCCESSES

A Rapid Succession of Premières, Conférences, Opening Days at the Race Courses, and Rose Fêtes Constantly Incite la Parisienne to Renewed Efforts in Gowning

THE popularity of the gowning, jewelry, paintings, sculpture, and furniture of the eighteenth century seems now to have reached its height. One result of the adoption of the modes of this period is shown in the entire change of the front silhouette of the fashionably dressed woman. The eighteenth century coats with their flapped waistcoats, belted high with a wide girdle, and the short belted basques, rising in the same way to reproduce the silhouette of that period, give a "stomachy" effect, altogether opposed to what we have been taught for so many years to consider as a proper outline. If this fad continues, will it, we wonder, mean a total change in our mode of corseting? Does the wheel of fashion ever stop midway a revolution?

The modes of the eighteenth century, overlapping those of the early years of the next century, are well displayed in the summer exhibition of women's portraits in the *Jeu de Paume*. How charming these pictured women are in their wide-sleeved mantillas, their tulle and lace undersleeves banded at the wrist and with ruffles that fall over the hand, their berthas of exquisite lace, framing graceful, sloping shoulders, and their fichus of lace and ruffled mull draped lightly across the bust. A picture by Ricard, called "Ma Mere," shows a sweet face shadowed by a black tulle scarf laid lightly over the thick gray curls. This love of a lace head-dress is a mode which we may soon adopt.

LADIES OF THE OLD AND NEW RÉGIME

One afternoon at the *Jeu de Paume* a girl who stood before a portrait of a French beauty of the *ancien régime*, gowned in flowing brocaded skirts and a square-necked corsage with wide bell sleeves, contrasted charmingly with the painting, presenting as she did a mode peculiar to our own century. The straight, short skirt of her black silk costume lapped in a curving line at one side of the front, leaving a slight, rounded opening that showed the foot; above, it closed under a line of black jet buttons. The half-long coat was so straight, so curveless, and fitted the hips so closely at the hem that it seemed merely a continuation of the skirt. She wore a hat, low crowned and flat, the shape that expresses the last word in millinery—trimmed with black paradise feathers. One feather drooped low over each ear, carefully preserving the straight outline of the whole figure, and this effect was increased by a thick, triple-plaited, tulle neck frill of the period of 1810. This fastened in the middle of the back under a large, single-looped bow of wide, white ribbon. This circle of white on the black costume was broken in front by frills of plaited white tulle which dropped to the waist-line, filling the narrow open space left by the unbuttoned coat.

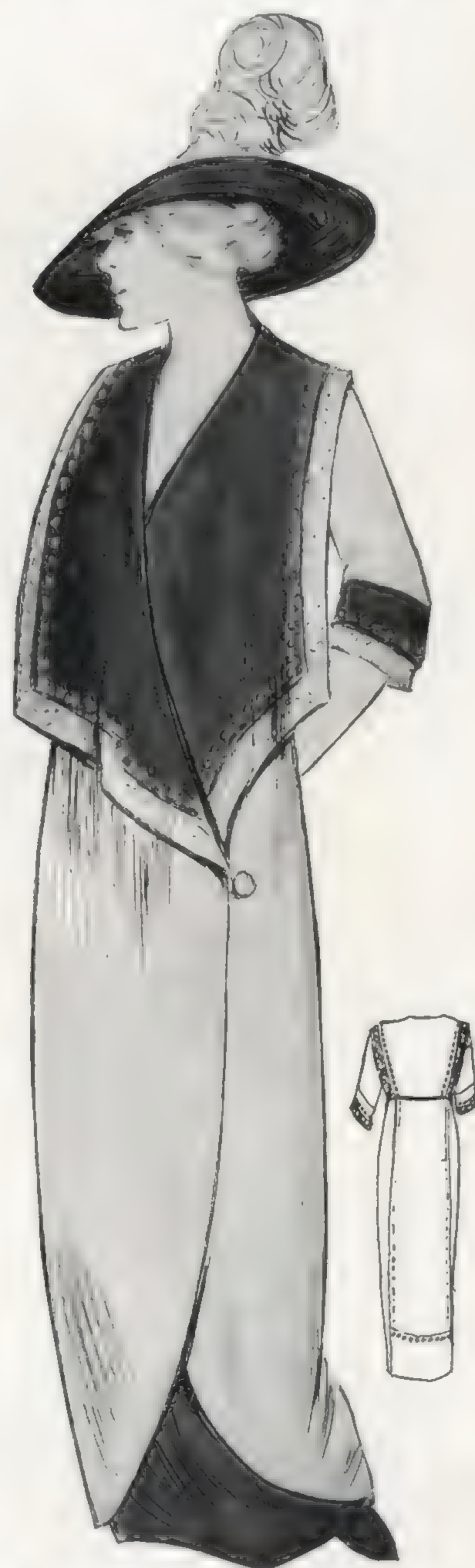
A LION AMONG LADIES

It is interesting and somewhat amusing to see Monsieur Rodin, the great sculptor, assisting at the social functions organized by the Parisian "grand world." At a special conference given in *la Salle du Jeu de Paume* in honor of the sculptor, Carpeaux, whose works, together with those of the painter, Ricard, are exhibited there, Rodin recently read an address. His heavy figure, his great leonine head, and his deep, earnest eyes could not fail deeply to impress those who heard him telling of the time when he, himself a pupil, knew Carpeaux personally.

Mademoiselle Cécile Sorel, whom we are accustomed to see at these smart affairs, read with her usual grace and great animation, a series of letters which compose a beautiful souvenir of the dead sculptor. She stood only a little above the audience, her tall figure draped in soft, black charmeuse, the trailing skirt of which curved into a graceful opening at one side of the front. Wide, "merveilleuse" revers of black satin turned back over a red silk corsage, a high black belt was fastened in front with a square buckle of cut steel, and large cut steel buttons adorned the revers. Her picture hat, turned up at one side in the fashion Mlle. Sorel particularly affects, was trimmed with a sweeping white plume which swept her shoulder.

THE CONFÉRENCE AT THE "JEU DE PAUME"

The president of the committee, Madame la Duchesse de Clermont-Tonnerre, wore a long robe of novel form and quite extraordinary beauty, which is shown at the top of this page. It was made of soft gray cloth, and was trimmed with deep-toned purple satin. Wide revers of the satin, crossing low in front, passed over the shoulders to shape a square



The rather extraordinary wrap worn by Madame la Duchesse de Clermont-Tonnerre to the "Jeu de Paume"

corsage effect which ended at the waist-line. This straight outline was continued in a panel to the hem of the coat, where it was finished with a band of purple satin. Small, gray cloth-covered buttons, placed above a band of gray lace, dotted the edges of the purple revers and cuffs. This charming coat was worn over a dress of purple satin, most effective when the coat was open. The large hat of black straw, faced with black velvet, was trimmed with a tall white feather.

This same shade of purple, a color not usually popular in the summer time, predominated in the decoration of a costume of blue foulard spotted with close set, white dots; this is sketched at the bottom of this page. The wrinkled belt with its short plaited ends, and the narrow revers that edged the front of the corsage below a flat lace collar, were of this royal purple. The sleeve began in a small lace cap above a band of purple silk covered by an upward-turning lace frill, cleverly held in place by hidden stitches, and ended in a deep lace flounce.

In the middle of the front breadth of the skirt, graceful puckers were held in place by small, ivory ball buttons, and the unique arrangement of the back drapery permitted an occasional glimpse of the purple foundation. All the edges of the over-skirt were trimmed



Quite unexpectedly the purple of some seasons since is enjoying a summer revival; here it serves as trimming

with narrow, plaited frills of the spotted foulard. The round crown of the flat-brimmed hat of *écru* straw which topped this pretty costume was entirely covered with black taffeta, and a soft, curling black ostrich plume drooped low over the edge of the back part of brim.

Among the new garments, modeled on old designs and adapted to modern taste, I noted that afternoon one, built on the old "bonne femme" lines, which was particularly smart and at the same time practical. After the manner peculiar to this peasant wrap, the fullness of the soft, dark blue cloth was shirred straight across the back under a deep hood collar. Little silk frills, shirred over a cord, trimmed the edges of the collar, a group of silk tassels dropped from the square lower edge, and tassels ornamented a band at the hem, which was oddly split and turned over on the sides. A hat of beige-colored straw, worn with this coat, was faced on the under side of the brim with shirred black tulle, and was trimmed with large loops of fine Chantilly lace laid over white tulle. The costume is shown on this page.

THE PREMIÈRE OF "SALOMÉ"

The afternoons and evenings of this unusually interesting summer season have been crowded with important events. On the evenings of "*la répétition générale*" and of the *première* of "Salomé," the great Théâtre Châtelet was filled with the smartest audiences of the season. So marked was the predominance in the great audience of pale tinted and white costumes that the few bright-colored ones stood out almost unpleasantly distinct. Another noticeable feature of evening gowning is the closer fit of the corsage and of the sleeves. This, with the *décolleté* cut in the old-fashioned, deep square, or dropped in the equally old-fashioned manner below the round of the shoulders, shows the change which has come upon us in the last year, so slowly as to be almost imperceptible in its progress.

Among the women who thronged into the foyer in the intermission between the thrilling new music of the Russian, Glazounow, and Oscar Wilde's one-act drama of "Salomé," was one who, beautiful and tall as a goddess, towered above most of the men. She was marvelously gowned in pale pink velvet combined with silver brocade. The soft, shining stuff, draped about her tall figure, was pulled to the back and fastened at the point of the train under a bow of pink velvet. In the corsage, which was composed of pearly-white Mechlin lace and silver brocade, the pink was only slightly evidenced in a few velvet straps that controlled the lace drapings and banded the lace sleeves. Diamond buttons were set on the ends of the straps, and a diamond star held a pale pink aigrette which drooped low from her dark hair.

Her cloak was a marvel of rich white stuff warming into rose. It, like many other of the cloaks worn that night, seemed draped on the figure according to the momentary and instinctive taste of the clever directing brain and fingers of designer and maker. These cloaks leave with one only the memory of graceful folds and glimpses of ravishing colors in the linings.

The classic simplicity of the present fashion of hair-dressing lends itself well to the low-toned effects in evening gowning. The preferred ornaments are strings of pearls, *rivières* of diamonds, and jeweled combs. These, with airy aigrettes and paradise feathers held in

place by a jeweled clasp or a narrow band of ribbon or metal and drooping low, give an air of daintiness much more artistic than the elaborateness of the evening coiffures that were worn several seasons ago.

In the new play which Mortier has presented

tassel. Framed in this golden garment, Mlle. Destrelle's Titian beauty was quite bewildering. The left-hand figure at the top of page 19 shows the wrap.

Maison Paquin was also represented by a dinner gown of white satin and white lace worn by Mlle. Sylvès, and sketched here next to the wrap. Wide flounces of the lace—exquisitely fine Chantilly—covered the satin skirt under a habit coat of soft cerise silk. A line of petunia silk edged the odd back drapery which, half-way down the skirt, turned over and was brought up to meet the basque front of the corsage. Lace, matching the flounces, formed wide revers and a collar so deep at the back that it touched the belt.

THE ROSE FÊTES OF PARIS

The rose season is beloved of Parisiennes. With the roses come many fêtes in their honor, and these affairs offer opportunity for the display of the prettiest summer gowns. Whether by happy accident or set design, the gowning is almost always in harmony with the roses—pure white gowns like big-petalled white roses, gowns of white tinged with pink, and others of every shade of pink from the palest apple blossom tinge to gorgeous crimson, and topping all rose-trimmed hats.

First of all these summer-day fêtes in importance as well as in perfection of plan, was a beautiful festival given in the magnificent *Roseraie de l'Hay*, organized and presided over by the Countess Greffulhe, who was aided in receiving and entertaining by several of her friends. Clever men and women contributed to the entertainment of the guests by music, song, and *poésies*, all on the classic theme of the rose. In his most polished manner, Count Robert de Montesquiou gave his interesting "*causerie*" on the rose.

THE ROSE FÊTE OF "LES ANNAIS"

At another of these rose fêtes, given by the members of "Les Annaïs," Madame Jean Richepin wore a white lace gown under a long white wrap lined with rose-stamped chiffon. Her wide, flat-crowned hat of white straw was trimmed with great pink roses crushed closely together and held by a bow of wide black ribbon with long ends, which she brought forward to the front and fastened lightly under her chin.

A pretty girl, walking with M. Monet Suily, wore a fresh summer toilette of dotted white silk voile draped over white satin. The draping was held by a knot of pink velvet, and a wide girdle of pink velvet was fastened by a large, square pearl buckle. She wore a wide-brimmed hat of soft, pale pink straw drawn into a "poke" by wide, black velvet ribbons that passed over the crown and tied back of her ears.

WHAT WAS WORN AT THE CHANTILLY DERBY

The Derby at Chantilly, the first of the big summer races, eagerly anticipated by sportsmen and women and those, as well, who go primarily for the fashions, was a disappointment this year on account of heavy rain. The day opened brightly enough and ended in sunlight, too, but those who crowded the early express trains to follow the traditional custom of taking *déjeuner* at the hotel, arrived at Chantilly in pouring rain. The dining-room was no less gay on this account, but it was only there that the beautiful gowning was seen, for after *déjeuner* the clouds continued so threatening that many of the women, not caring to risk their dresses, motored back to town, and when later the sun shone brilliantly, it was too late for the display of new costumes.



A wrap built on the old "bonne femme" lines recently worn at the conférence in honor of the artist, Carpeaux

to close the season of his charming little drawing-room theatre, Mlle. Sylvès wore a graceful Paquin wrap made of soft black velvet trimmed with white fox fur. The deep collar made of this beautiful fur lengthened in front into long, slender revers. It is shown here on page 19.

MORTIER'S "DERNIÈRE"

In the same play Mlle. Destrelle wore a Drécoll garment of rich white silk brocaded in gold, and lined with brilliant yellow which shows inside the sleeve at the wrist when the arm is lifted. This rich coloring was softened by wide bands of sable fur which reached to the waist-line at the back, and in front shaped wide, lapping revers. Between the bands of fur, at the back hung two strips of yellow silk, drawn together at the ends under a heavy silk

One of the prettiest gowns seen in the hotel dining-room was a cream-colored linen freely opened with embroidery. Over this hung a long, open tunic draped in a loop at the back and trimmed with rosettes of woolen flowers embroidered in several bright colors. The corsage was belted high with ibis pink silk. With this gown was worn a hat, low crowned and wide-brimmed, made of swathing folds of white tulle draped about the brim to end at one side of the front under a big white rose. This month these tulle hats have quite supplanted those of straw. They are usually faced with black velvet, and trimmed with one large rose or a cluster of roses made of tulle or silk.

On the race course, new tailored costumes made of the new, soft serge in shades of dark blue, marked a pleasing return to the severe lines of the past. The skirts were made with a few flat plaits and lapped seams, and the loose, half-long coats were severely finished after the manner of a man's coat. In all cases the newest ones showed the sleeves set in under the arm-scyne and finished with a flatly stitched edge instead of in the ordinary fashion.

THE SHADOWS OF COMING EVENTS

Plaited skirts in various materials were numerous, the plaits were much deeper than those that appeared in the springtime. Several were plaited from a deep skirt yoke, others were draped above knee-deep plaits, and still others were half covered by an open-fronted tunic. In spite of these plaited skirts with their tunics and hip draperies, the silhouette was astonishingly slender.

Velvet, which will be conspicuous in autumn gowning, showed itself in a coat and skirt costume of mixed iron-gray, which color was achieved by a close weaving of black and white. A long Directoire coat of soft, black velvet was worn with a plaited skirt of black corded silk.



The Paquin wrap worn by Mlle Sylvès in the play with which Mortier closes his season



A wrap of white and gold brocade lined with yellow makes a brilliant frame for the Titian beauty of Mlle. Destrelle. A cherry silk coat over a flowered lace skirt is what Paquin and Mlle. Sylvès present as a new dinner gown

Extremely beautiful was a costume of butter-colored, corded velvet, resembling Bedford cord, combined with black satin. The velvet coat had a short, high-waisted skirt, which rounded to the bust and stopped at each side of an eighteenth-century waistcoat. This turned back in square flaps below the waist-line. Just under the bust it was widely belted with black satin. The piquant little woman who wore this charming costume, copying a fad affected by both men and women of the eighteenth century, wore her watch thrust under the edge of this high belt, where it was secured by an old-fashioned fob.

A pretty finish for a bare throat above a collarless corsage, also adopted from the last part of the eighteenth century, is an inch-wide, black velvet ribbon, a yard in length, the ends of which are slipped through a jeweled slide and sewed together to form a circle. This is passed over the head, the slide is pushed high or low, and the ends fall free in front.

WHAT THEY WORE AT AUTEUIL

The brilliant sunshine of the first day of the *Grand Semaine*, when the Auteuil steeplechase was run, compensated for the gloom which prevailed on Derby Day at Chantilly the Sunday before. Radiant and sparkling was the charming Auteuil race course. It was agleam with flowers and fresh green grass and trees, washed into new beauty by a violent shower

of the night previous. In the tribunes and on the lawns brilliantly gowned women were seated so close together that they looked like glorious masses of flowers. Picture hats and lace gowns, the proper concomitants of mid-summer, predominated. The big hats were all made of tulle; scarcely one made of any other material was seen, though a few showed a mingling of straw and tulle and of tulle and moire. These hats show very little trimming; the form is everything. An aigrette, a paradise feather, or a single rose is enough.

Mlle. Eve Lavallière's black eyes shone the more brilliantly for the shade of her enormous hat (a production of Maison Lewis), made of black tulle. Rose-colored tulle lined the wide brim, drawn into slight curves by wide strings of black velvet ribbon. A great rose nestled under the brim at one side, and another glowed on top the brim on the opposite side.

The coarsely woven "Gema" lace, such as that used for the underdress of Countess Venturini's costume described several weeks ago, appeared on several gowns in charming combination with velvet and with silk.

AND NOW COME POWDERED COIFFES

A murmur of admiration, of which they were fully conscious, followed two lovely manikins, gowned by Ney Soeurs, as they passed back and forth across the lawn. They were attired in the clinging draperies of the twentieth

(Continued on page 60)

THE SOCIAL GLORIES OF THE ASCOT RACES WERE IN NOWISE DIMMED THIS YEAR, FOR THE PRESENCE OF ROYALTY AND A HOST OF OTHER PERSONAGES COMBINED WITH EXCELLENT SPORT TO MAKE THIS EVENT UNUSUALLY BRILLIANT



King George and Queen Mary arriving at Ascot, accompanied by the Hereditary Grand Duke Mecklenburg-Strelitz and Prince Arthur of Connaught



Countess Baillet Latour and the Marchioness of Salisbury with her daughter, Lady Beatrice Cecil



Lady Beatrice Herbert and King Manuel, who was a daily attendant at the races



Lord and Lady Herbert "snapped" just as they were arriving at Ascot on Hunt-Cup Day



Mrs. Travers, Viscount Lascelles, and the Hon. Victoria Sackville-West, on the last day of the races

TENNIS WOMEN *and* THEIR GAME

WHY are women tennis players inferior to men? This question has been asked a thousand times, and yet its answer is quite obvious. It is, of course, the physical superiority of men over women. There is nothing, however, to prevent women from perfecting their game to a point where it yields very little to masculine strength.

Women are naturally slower runners than men. Petticoats do not conduce to speed, and the average woman has not the muscular strength, especially in the forearm, necessary for executing most volley strokes. These unavoidable handicaps admitted, it devolves upon the woman player to develop sufficient finesse to counterbalance them.

Mrs. Lambert Chambers, five times champion of England, has published a book, "Lawn Tennis for Ladies," in which she advises constant practice matches. Says Mrs. Chambers, "Never run around your backhand. In practice matches, whether you lose or not, play that stroke continually." Another point made by Mrs. Chambers is an excellent one for beginners: "A good way of practicing is to play up against a brick wall with a white line the height of a tennis net. It helps one to keep an eye on the ball, to time the strokes well, and to play with accuracy."

CHAMPIONS IN THE EAST

Here in America we have several expert women players. Miss Sutton was United States champion in 1904, and champion of England in 1905 and again in 1907. Her advice, expressed in a recent issue of "American Lawn Tennis," is to enter as many tournaments as possible in order to get the benefit of actual tournament play. Each defeat, says Miss Sutton, will teach something, even though it come as quickly as the first or second round.

Mrs. Barger Wallach, champion in 1908, is a wonderfully fine player. She has not the sturdy physique of the California players, but her game is astonishingly steady. She has a beautiful forehand stroke, but no backhand, and possesses what most women lack, iron nerve and determination. Miss Sutton said a few years ago that "Mrs. Wallach was the hardest woman in the east to beat."

Other eastern experts are Mrs. Marshall McLean, whose strong, clean-cut game once won her a national championship; Miss Elizabeth Moore and Miss Marie Wagner, ex-champions both; Mrs. Raymond, who was Miss Louise Hammond, and Miss Dorothy Green. The best known players in Boston are the

American Champions Whose Game Proves that Women Can Perfect Their Play to a Point Where It Yields Little to Masculine Strength



Miss Mary Brown defeating Miss Eleanora Sears in the final singles at the Philadelphia Cricket Club

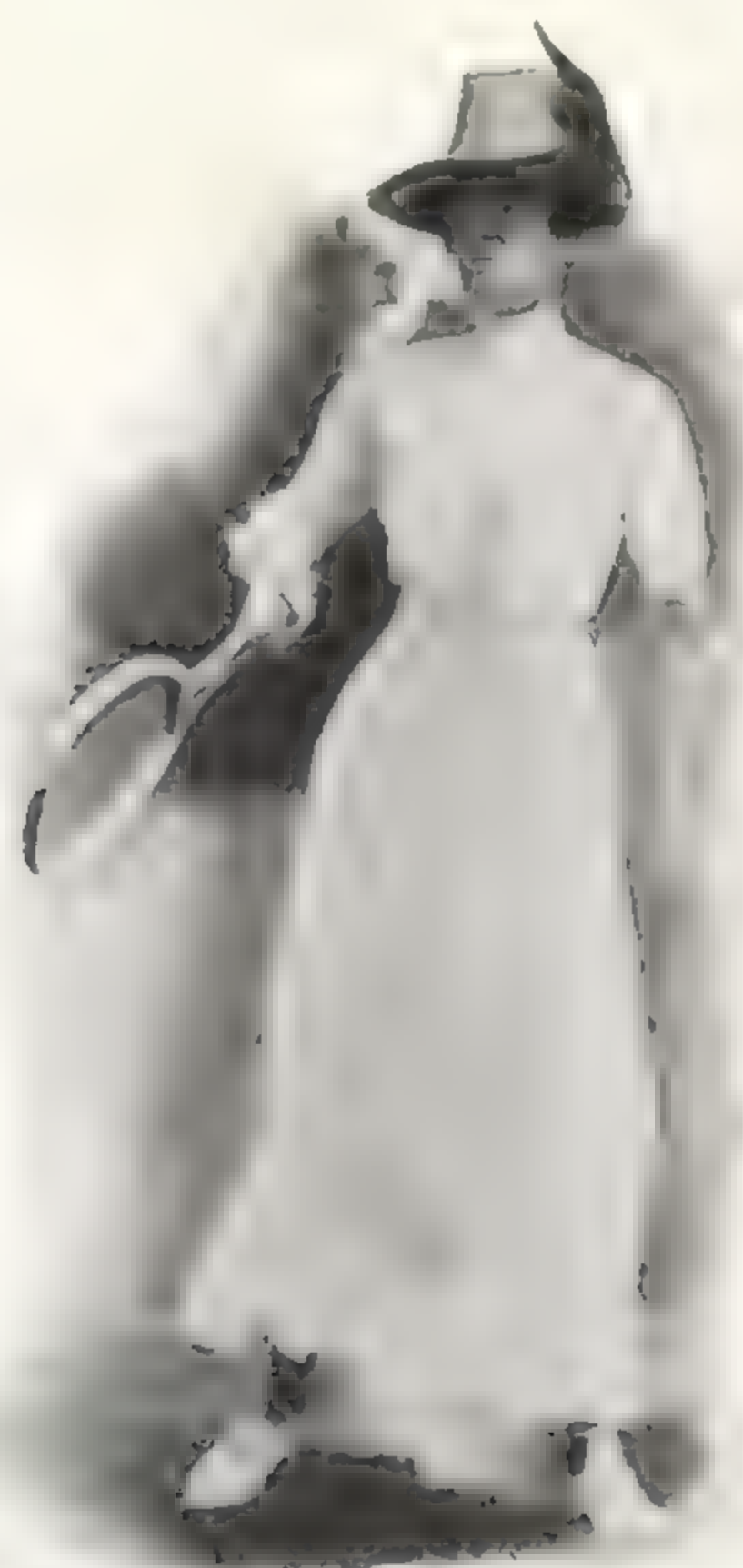
Miss Evelyn Sears, champion in 1907 and holder of several cups, Miss Marion Fenno, and Miss Eleanora Sears. From the Pacific Coast we have, among our first-class players, Miss May Sutton, Miss Florence Sutton, Miss Mary Brown, and Mrs. Wightman. One great advantage for the Californians is that they can play outdoors the year round. This gives them the endurance so many eastern players lack.

DRESSING FOR THE GAME

Our long list of champions proves beyond possibility of doubt that women can, if they will, play a good game of tennis. But, and here comes the real tennis question, can they look well while they are doing it? Women who appear to advantage on the tennis court are few. It is not necessary to have the

Miss Mary K. Brown captured highest honors in the Women's National Tournament at the Philadelphia Cricket Club

sleeves rolled up and the collar rolled down, nor even to have sleeveless, neckless waists and so to acquire an unbecoming crimson burn; nor is it required to tie the hair up tightly in vivid ribbons. Mrs. Frederick de Rham, Mrs. Reeve Schley, Mrs. Goodhue Livingston, Countess Colleredo-Mannsfield (Miss Nora Iselin), Lady Lowther (Miss Alice Blight), and any number of other women, contrive to play excellent tennis in hats, long-sleeved blouses, short, well-cut skirts, and veils to prevent sunburn. The winning or losing of a tennis match may depend more upon a detail like this than the neophyte would imagine



Mrs. Barger Wallach, playing in doubles with Mrs. Schmitz, was defeated



Miss Dorothy Green, who with Miss Nancy Brown won the final doubles at Philadelphia



Miss Eleanora Sears, runner up in finals with Miss Nancy Brown

AN OLD WORLD CASTLE *in a* NEW WORLD SETTING

The Carved and Chiseled Beauty of the Tudor Period and the Brilliant Enrichment of the Orient Make "Darlington" a Palace of Splendor



In the clear waters of the lily pond are reflected the broad terraces, the skilfully massed shrubs and flowers, and the towers of Darlington

PALATIAL country estates are no longer New World novelties. Wealth and architectural skill have united to produce beautiful homes in America, so that there is scarcely an historic town or country house of the Old World that has not its counterpart here to-day. Our romance writers, in consequence, are no longer dependent upon their imaginations, libraries, or English novels for the setting for smart country houses. What more effective background for an up-to-date Tudor romance, for instance, than "Darlington"?

THE WONDER OF THE GARDEN

This beautiful house, built by the late Mr. and Mrs. George Crocker on the model of Bramshill House, the English estate of Sir Robert Cope, is now the country home of Mr. Emerson McMillin. It came into his possession two years ago, replete from "turret to foundation stone" with rare products of the looms, and kilns, and ateliers of Europe and the orient. It is valued at more than a million and a half dollars.

The house, one of the few pure Elizabethan structures in America, stands at the top of a goodly hill in the pretty, rolling country of northern New Jersey, and is literally framed by the Ramapo mountains. On a clear day the Metropolitan Tower at Madison Square may be seen from a turret point. Tuxedo is only a twenty-minute motor ride away.

The seven-minute ride from the railroad station through the grounds of the estate is a charming introduction to the terraced entrance, which is reflected in a huge lily pond. This entrance is supported by a massive stone wall surmounted by a balustrade which encloses great beds of rhododendrons, and from it slopes a terrace of effectively massed fir trees and shrubbery, which are finally lost down a valley of flowers.

And all year long, from spring to spring, this garden is in bloom. When one variety of rose has lent its share of beauty to the garden, another takes up the task; ferns, azalias, and many sorts of old-fashioned hardy plants continue the loveliness through all the months of the year.

Not the least wonder of the landscape garden is its hundred Japanese cherry trees, to see which the Japanese Society of New York, Yum Yums and Katishas wearing the native costume, went on a pilgrimage to Darlington on a recent May day.

The house is of Harvard brick, trimmed with Indiana limestone. Though it is but four years since its completion, it might actually have weathered Queen Bess's time; so little does its outer aspect suggest its recent American birth. The stranger has need of a chart or guide, through the house, for the ground floor covers over 36,830 square feet. The immense area of the house seems even greater from the outside, for pergolas which are an integral portion of the structure and admit of

lovely floral color schemes, extend far on both sides. These pergolas lead into a corridor that runs across the house, connecting the five great rooms of the interior; and into this groined corridor open the arches of the masterpiece of the building—the Great Hall.

THE MARVELOUS "GREAT HALL"

Unique, if not unparalleled in a private home in America, is this colossal apartment. That a Riverside Drive mansion might be set within the Great Hall and still leave space for coach and four to drive around, may convey better to the lay mind a sense of its huge proportions than the bald statement that it is eighty feet long and forty feet deep, and that it extends upward thirty feet through two stories of the house. The walls are encased with Caen stone, and three sides have a high oak wainscoting. The entrance wall is a two-story balcony in American quartered white oak, turned by a chemical process to a silvery gray.

This balcony is a marvel of hand carving, for it is rich in figures and symbolical designs wrought out of the solid wood. The Tudor rose is the motif of all the decorations, whether in wood or plaster. The ceiling is of molded and carved oak beams, and the elaborately carved pendants of the beams and the panels between the beams are of plaster modeled in flat relief and tinted to harmonize with the Elizabethan character of the whole.

Opposite the main arch of the corridor is an imposing inglenook, which contains a fireplace with mantel and overmantel of Caen stone inlaid with colored marbles, superb andirons of antique Renaissance bronze, and carved seats. A forest tree might safely burn on the open hearth.

On either side of the inglenook, which is raised from the main floor on a dais of Caen stone, is a vast triple window reaching from floor to ceiling. The lower casements open



The country mansion of Mr. McMillin was built by the late Mr. George Crocker

into a balcony which overlooks the front terrace. In summer this balcony is a veritable tropical garden ablaze with camelia and orange and lemon trees. Here tea and, not infrequently, dinner is served. An Aeolian organ, operated by electricity and provided with a double manual, fills one end of the Great Hall, and over the mantel of the inglenook is an echo organ.

TREASURES OF THE EAST

Although architecturally this hall is purely Elizabethan, its decorations are as unequivocally oriental. Rare tapestries illustrating the Wars of Alexander hang against the carved walls, rich embroideries and banners are flung over the balustrades of the arched openings of the second story and against the upper parts of the oak gallery, and each of these is an oriental wonderwork, for Mr. Crocker's taste was oriental. His was one of the finest private collections of Chinese and Japanese porcelains in the United States. The walls of the vaulted corridors into which the Great Hall opens are flanked with rare cabinets enclosing this faience.



The breakfast room, pure Elizabethan in style, is entered from a corner doorway enclosed in a triangular screen of English oak



The closely set beams of the library ceiling are enriched with paintings by James Wall Finn



The beautifully molded dining-room furniture of California redwood befits the elaborately carved woodwork



The Great Hall, two stories high, combines pure Elizabethan architecture with decorations unequivocally oriental

THE FRENCH ACTRESS WELL UNDERSTANDS THE VALUE OF IMPRESSING HER PERSONALITY UPON AN ADMIRING PUBLIC BY BEING PHOTOGRAPHED IN THE INTIMACY OF HER OWN BEAUTIFUL HOME



Mlle. Otero, who will sing in opera next winter, affects a loose robe during her study hours



A charming figure is Mlle. Vix of the Opéra Comique, in a straight hung negligée of plaited chiffon



A moment of relaxation in her luxurious drawing-room for Mlle. Marion Loti, a French variety actress

Mlle. Monna Delza, the celebrated actress at the Théâtre Gymnase, posed in a simple house frock of embroidered crêpe

FASHION BEHIND THE FOOTLIGHTS

Though Usually the American Stage Does Not Exploit Each New-Fledged Mode, Style Tendencies are Clearly Indicated in These Costumes from Two Recent Plays

THE Paris stage has long been the advance show room of the modes to come. There one sees creations fresh from the hands of the great designers, and worn by the women who can best express the French chic. But in this country it is to be regretted that we cannot look to our actresses to indicate for us the veerings of fashion's weather vane. Smartly dressed they generally are, but not often in fashions which are the coming thing or which our designers wish to launch, as is the case in Paris.

There are, of course, exceptions. The models illustrated on this page, for instance, show treatments that are still decidedly unusual, although they were first worn in two productions which will be seen again during the early autumn. These were "The Explorer," presented by Lewis Waller, and "The Governor's Lady," given by a Belasco company. Both plays were noted for the smartness and beauty of the gowns shown.

SEEN IN "THE EXPLORER"

In "The Explorer" three costumes worn by Constance Collier in the leading part were rather more smart than beautiful. For her entrance, Lucile had selected a draped gown of dull, gun-metal charmeuse, enlivened in unexpected places with dashes of brilliant green, and with lace ruffles at the low neck and long sleeves. The pale, silver-gray crêpe météore of her visiting costume for the last act successfully depicted a new fashion trend, for the draped tunic was applied in an entirely novel manner that suggested modified panniers.

It fell to the lot of Suzanne Sheldon to exploit some truly beautiful toilettes made by Bendel. Especially in the superb, cream-colored, satin evening gown, brocaded in gold medallions and trimmed in pearl bands with diamond sunbursts, she presented a most resplendent appearance. A panel court-train bordered with gold lace and occasional diamond sunbursts, and a narrow skirt slit at each side to admit the insets of lace, were quite unusual.

Grace Lane, whose delightful flirtation with Charles Cherry made the success of the play, also wore some novel gowns from the same sartorial source. One, a calling costume of sand-colored charmeuse with an Empire girdle and long sash of wine-red, was lifted at mid-length in front with four cross-tucks, and buttoned with self-colored buttons from neck to hem. Her hat of tan-colored hemp, trimmed with lovely crimson velvet peonies and leaves, was an altogether charming supplement. Exceedingly smart, too, was her final appearance in a gown, shown on this page, of white charmeuse trimmed in self-puffings that rounded up at the middle-front to disclose a lace petticoat.

GOWNING A STATUESQUE FIGURE

The imposing figure of Gladys Hanson in "The Governor's Lady" was never more charmingly costumed than in the several gowns prepared for her by Bendel. One sees her first in an evening dress of white charmeuse and shadow lace, draped with ruby chiffon, the train of which is bordered with an elaborate pattern of rubies and diamonds. With this is worn a truly regal wrap of white brocaded charmeuse, lined with ruby chiffon and bordered with silver fringe that is doubled with ruby fringe. The wrap has only one sleeve, while in place of the other is a slit for the arm.

The most interesting of her gowns, however, because of the novel lines which it creates about her statuesque figure, is that composed of two shades of réséda charmeuse. Suspended from the shoulders in the back are two long, narrow panels; two shorter ones hang below the tunic in front. This so-called Corinthian gown depends upon its simplicity of line to achieve its novel silhouette. Though the component parts are lacking in novelty, the ensemble is strikingly original. Her charming hat is trimmed with green currants and a wide, black satin bow spread across the back.

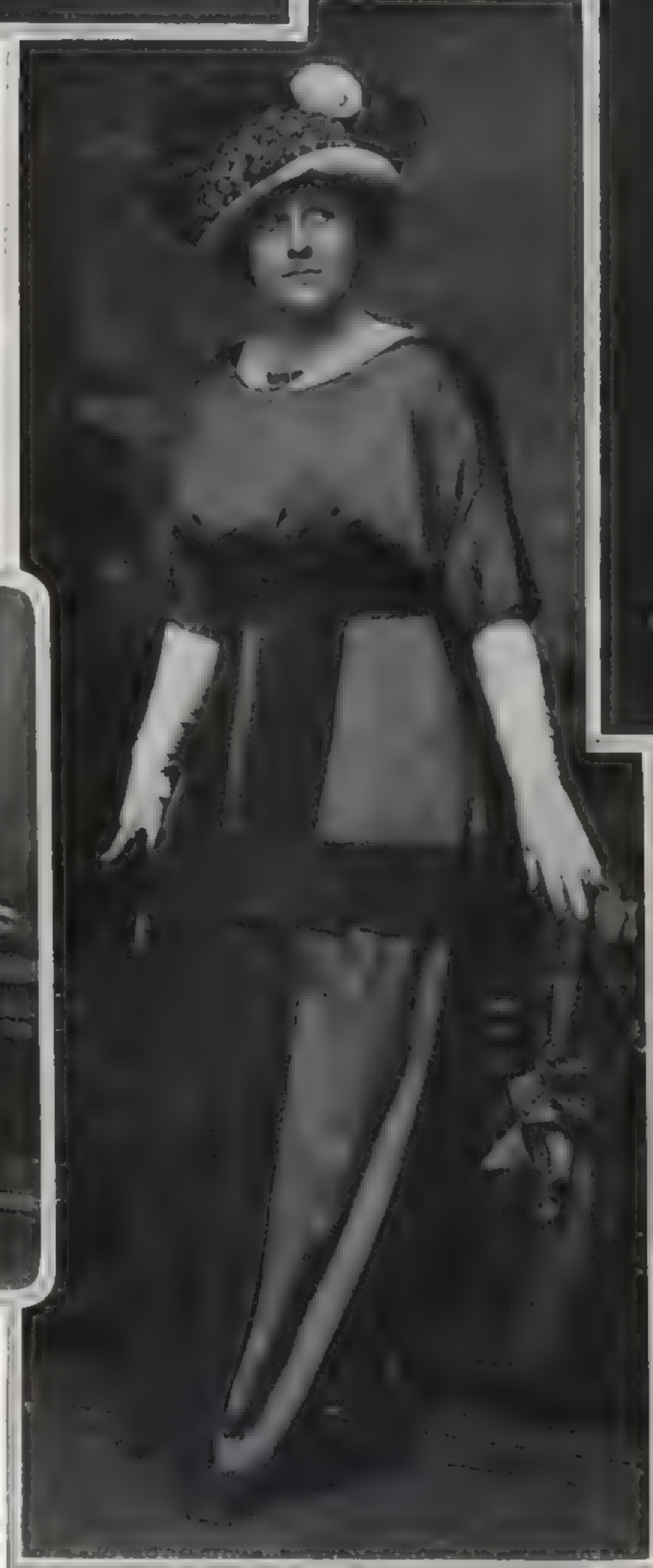
ELEANOR RAEBURN WADDELL.



A delightful scene between Grace Lane and Charles Cherry in "The Explorer." Miss Lane's frock shows a most attractive skirt draping



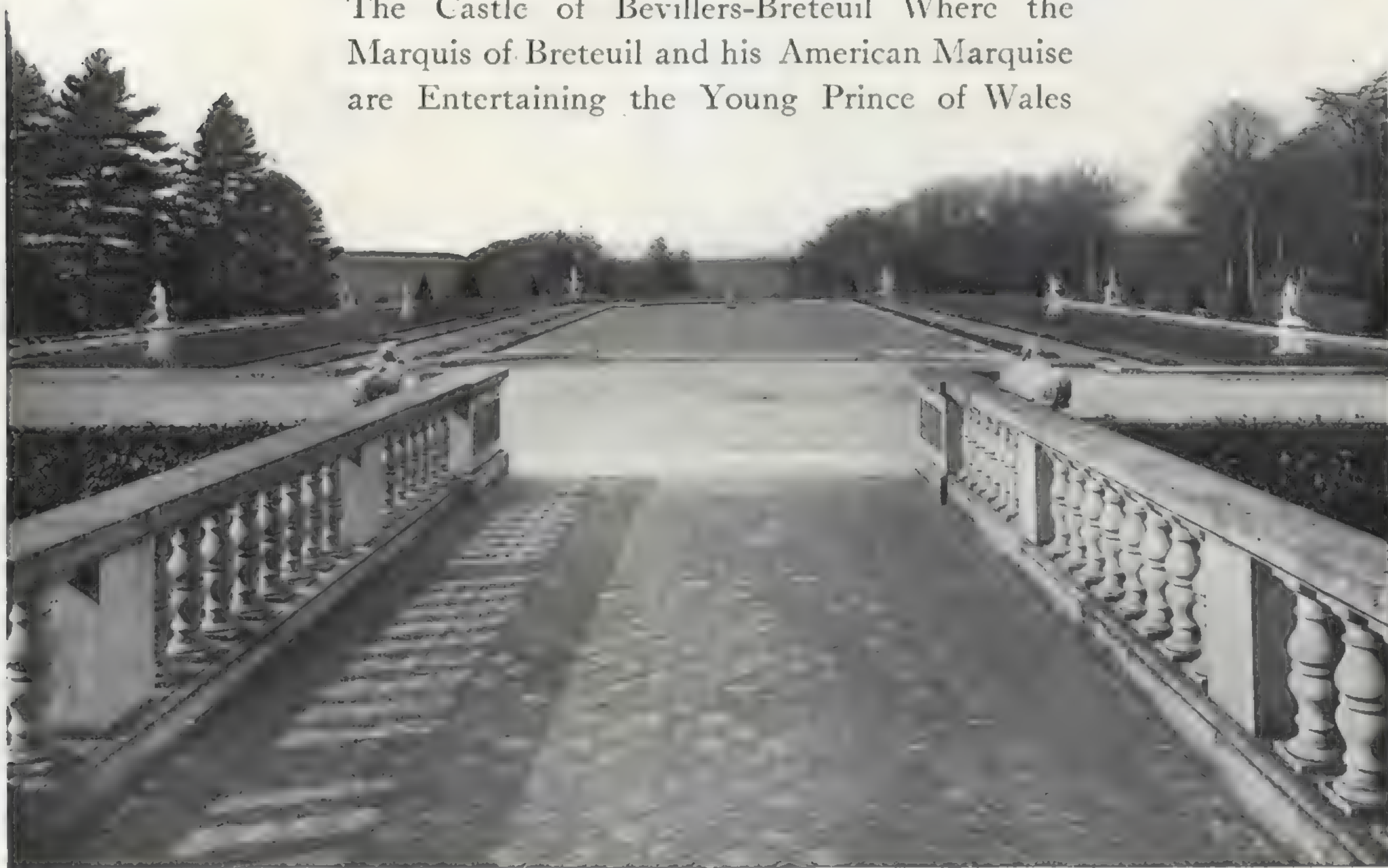
A one-sleeved wrap of white brocaded charmeuse lined with ruby chiffon, which is worn by Miss Gladys Hanson in "The Governor's Lady"



The placing of the panels back and front creates a series of novel lines well suited to the statuesque figure of Miss Hanson

THE CHÂTEAU of the MARQUIS DE BRETEUIL

The Castle of Bevillers-Breteuil Where the Marquis of Breteuil and his American Marquise are Entertaining the Young Prince of Wales



THE name of the marquis de Breteuil is as well known in America, perhaps, as in his native land, where for many years he has played an important part in social and political life. Though the marquis is a noble of the old régime, he has cast in his lot with the new Republic. Before the downfall of General Boulanger, he even consented to sit for his brother Royalists in the Chamber of Deputies. He was a friend of the late King Edward VII, who always visited him during his many sojourns in Paris, and he is now acting as host to Edward's grandson, the young Prince of Wales, who, under the title of the Duke of Chester, is now in Paris to perfect himself in French, and, under the wise guidance of the marquis, to acquire a certain acquaintance with the life and the society of that gayest of continental capitals. The English court regards it as no small compliment and advantage that the Prince is thus enabled to finish his education under the guidance of the head of one of the proudest families of France.

The present marquise de Breteuil, the second wife of the marquis, is an American, the daughter of Commodore Garner of the New York Yacht Club. Her charm and beauty have made her one of the most popular hostesses in France, and invitations to her magnificent homes on the Avenue Bois de Boulogne and at Bevillers-Breteuil are eagerly sought.

THE IMPOSING ENTRANCE

The château of Bevillers-Breteuil is comparatively modern, though modeled in the usual white stone with red brick trimmings after the formal and imposing style of architecture characteristic of the sixteenth and seventeenth centuries. The main façade appears to be constructed in three parts, similar in size and general appearance to the two large pavilions of dignified proportions which

flank the approach to the court of honor. The long, narrow windows of the first two stories are set in copings of brick, while those of the third tier, opening in the high, slate roof characteristic of the Renaissance period, are surmounted with small, pointed gables of stone and brick. At each angle of the roof are

of honor, runs a passage way which connects the château with the pavilion, in which are kept the weapons of the chase.

At the back is a terraced garden with a large, rectangular fountain in the middle, and long, narrow flower beds running the entire length of the sides. Statues, ancient and modern, marble vases, stone seats, and cone-shaped yew trees stand at regular intervals along the paths. One end of this upper terrace slopes down to a lovely glen where, sheltered securely behind tall trees, two bronze fauns drink from the bubbling waters of a marble fountain. Beyond stretches the beautiful valley of the Chevreuse, thickly dotted with old châteaux.

The thick woods covering the hill, upon the summit of which the château is built, have been hewn away from about the house in broad alleys, and through the vistas one catches glimpses of the surrounding country. Shrubs of every kind blossom upon the hillsides, cut by gently terraced paths. Some of these bring one suddenly out upon a slight elevation overlooking the main driveway and the two little lakes, upon which float stately black swans, Chinese ducks, and other decorative water-fowls. At the side of a flat stretch of velvety lawn near the château, though somewhat in the background, a vine-covered tower, knee deep in flowering shrubs, does duty as a pigeon cote.

HUNTING WITH EDWARD VII

The interior arrangement and decorations of the château follow closely the style of the period from which the architecture of the exterior was copied. A broad entrance hall runs through the middle of the house from front to back. On the left of this is a series of large salons; on the right is the dining-room and a narrow passage-way which contains the main staircase, not visible upon entering. The hall is paved in black and white marble, and has a high wainscoting of handsomely carved and richly colored walnut. A massive Renaissance



The ancient moat is grown deep with grass and daisies, and the walls are covered their full length with ivy

placed decorative marble urns, after the manner of the decorations of the palace at Versailles. A stone-paved drive leads from the iron entrance gate through the court of honor, which is laid out in stiff, conventional French flower beds, outlined with foot-high, closely clipped yew hedges. On either side of the road, in the midst of a labyrinth of pebbly paths, stand two large groups of marble lions and dogs, engaged in a realistic death struggle.

THE FORMAL GARDENS

Around the château runs a deep, grassy moat with the ivy growing profusely over its massive stone walls. Along this moat, under the court



The blues and golds of the ceiling and the red of walls and furnishings of the library make a wonderfully rich color scheme



The dining-room with its valuable tapestries, damask upholstered chairs, and marble-topped, carved walnut tables

chest stands at one side, and two smaller ones, flanked by straight, high-backed chairs heavily carved and covered with tapestry, are placed against the opposite wall. On the walls hang the heads of the four large buffaloes killed by the marquis on his hunting trip to India with Edward VII when he was Prince of Wales. In this hall is displayed also a fine collection of ancient armour, helmets, gauntlets, shields, and weapons.

The dining-room is done in the style of the Regency, with paneled walls and cream-tinted ceiling. Large, valuable tapestries cover two sides of the long walls. The chairs of the Louis XV period are of carved walnut, upholstered with dull green satin damask and studded with large, gold-headed nails, and the massive buffets and serving tables have elaborately carved legs and marble tops.

THE FAVORITE ROOM OF MONSIEUR LE MARQUIS

Across the hall lies the suite of salons—large, formal rooms, rich with damasks and much gilding, and hung with portraits of the Breteuil family. Beyond these is the library and billiard room. This is over eighty feet long by forty feet wide, is furnished with comfortable, leather-covered chairs and sofas, writing desks,



Mme. la marquise de Breteuil, who was Miss Marcellite Garner of New York

big tables, and shelves upon shelves of books. Near the door stands the billiard table, and directly opposite is the fireplace and handsome marble mantel, upheld by satyr caryatides. Near the fireplace is a luxurious, red leather sofa, and in convenient proximity, a large mahogany table, rich with the work of the Louis XV period. The Renaissance ceiling is painted in dull blues and golds, which, with the dark woodwork of the wainscoting and the deep red of the brocade wall-covering, makes a wonderfully warm, glowing color scheme. This rich coloring imparts to the immense room an air of comfort, one might almost say of coziness, and one does not need to be told that this is the favorite room of Monsieur le marquis.

Long windows line both sides of the wall. They are bare of curtains, so that the sunshine, streaming in, can fill the room with a brilliant flood of light.

The windows on one side look out upon the court of honor with its prim, wooded alleys. From the other side one can see the moat, the woods, and the velvety lawns where stately peacocks strut about, spreading their gorgeous tails in the dazzling sunlight, as though conscious that they gave the final touch to the exquisite beauty of the place.



The approach to the château is along gently terraced paths and between twin lakes, on the edges of which masses of shrubbery are skilfully grouped

THE RENAISSANCE OF STATELY DANCES



Photographs by Gertrude Käsebier

"Lysbeth," the littlest girl in the company of Gavotteers, gives a lovely "pas seul" to the music of a rare old harpsicord

TO the music of the harpsicord, and in costumes of the period of Charles the First, the Gavotteers have made their début in the drawing rooms of New York, and have charmed everyone with the grace and dignity of their entertainment. They are a company of English dancers under the direction of Mr. John Murray-Anderson, himself a pupil of Sir Charles Santley, and of the Beerbohm Tree School of Dramatic Art.

Nothing more powerfully influences the dances of a country and of a period than the costumes. So the reappearance of the pannier is one reason the more why we dare hope for the banishment of turkey trots and the rebirth of the old and graceful forms of dancing. It is not to be expected that the stately minuets and gavottes of older days are likely rapidly to regain public favor, but what Mr. Anderson does hope to do, is to introduce modifications of these dances, adapted to our twentieth-century costumes and customs, which can be used in the ballroom.

It is seldom one sees anything more finished in detail than the old French dances as interpreted by Mr. Murray-Anderson and his dancers. They include a Gluck Gavotte danced by Miss Margaret Crawford and Mr. Murray-Anderson, a passepied by the youngest member of the company, "Lysbeth," and the Court Minuet by four of the artists.

Close attention to authenticity of detail in the beautiful costumes worn, as well as remarkable technique in the dancing, have placed the Gavotteers high in the rank of artistic entertainers. The steps, which are taken to music played upon a rare old harpsicord, follow a short prologue, written and spoken by Miss Anne Wynne, who prepares us not to expect a modern interpretation of the dance, but to close our eyes and wish to see the past which becomes present for us in the picturesque dances which follow.



Mr. John Murray-Anderson in the Charles I costume which he wears in the Gluck Gavotte



Four of the Gavotteers in the costumes of the period of Charles I give a stately "Court Minuet"

THE SIMPLEST-APPEARING FRENCH MODELS FREQUENTLY BAFFLE THOSE WHO WOULD COPY THEM BY THEIR CLEVER DETAILS OF CONSTRUCTION, BUT THESE THREE FROCKS, PRODUCTS OF THREE GREAT PARIS HOUSES, ARE AS SIMPLE TO ACHIEVE AS THEY APPEAR



The continuation of the fichu-collar below the belt of this black taffeta frock is an attractive inspiration of Drécoll



Doucet offers here a skirt of white figured terry cloth outlined with large crochet balls, and a filmy blouse of white net, girdled with black satin



Monna Delza as she appeared in "Amour en Cage." The girlish frock of pale pink changeable taffeta, made by Béchoff-David, is trimmed with tucked bands of the material edged with cream lace



Mr. Alfred Vanderbilt had as his guests Mr. Reginald Vanderbilt, Mr. T. Sliddell, and Mr. Sturgess

Lord Desborough led the nineteen teams that took part in the meet



On the box seat with Lord Desborough, President of the Coaching Club, sat Viscountess Curzon



Lord Hollenden with Lady Maitland on his left

DESPITE THE AUTOCRACY OF THE MOTOR CAR, THE OPENING MEET OF THE COACHING CLUB AT HYDE PARK WAS THE STRONGEST OF RECENT YEARS

AN AMERICAN SINGER'S DÉBUT at the PARIS OPÉRA

MISS ALYS LORRAINE, the young and beautiful soprano who made her début at the Paris Opéra in the spring, is an American. She has had a remarkably interesting and successful career. Though born in Illinois, she claims New York as her home. At an early age her adventurous and ambitious spirit drove her abroad, and it was while roaming in Italy, the land of song, that she met the famous tenor, Tamagno, who, struck by the sweetness of her voice and her extraordinary personal beauty, encouraged her to study. He himself undertook the development of her voice, which has since become one of the most perfect sopranos of our day.

THE PUPIL OF GREAT MASTERS

This was in Rome and, unfortunately, during the last year of Tamagno's life, but until his death he assumed charge and direction of her future, and constantly encouraged her to study for grand opera. After his death Miss Lorraine continued her studies in Italy under Maestro Organi, going from him to Von Schuch of Dresden, and later finishing with de Reszke in Paris. The word "finishing" by no means implies that Miss Lorraine considers her musical education complete. Like all great artists she works extremely hard and is most conscientious and ambitious. Her engagement at the Paris Opéra, far from affecting her with a desire to rest on her laurels, has acted as a fresh stimulus to these characteristic qualities. She talks enthusiastically of the time when she will sing in New York and be rewarded by the praise of her own country people.

Miss Lorraine has naturally made many influential friends. Massenet, who stands among them, has advised her, helped her, and coached her in his own works. Chaliapine, the great Russian tenor, on a gift photograph of himself has written, "*un ange avec une voix ravissante*," and Grieg, the Norwegian composer, and his wife, are among her most intimate friends.

She lives in a charming apartment overlooking the tree-tops on a long boulevard. All the rooms open onto a wide balcony shaded by awnings and furnished with rugs, wicker chairs piled with cushions, a work table, and a tea table. Trailing vines cover the iron railings, there are vases of flowers all about, and great jars of growing things stand in all the corners.

THE SONGS OF ROYAL SINGERS

It was in London, during the summer season of 1908, when she gave, at Bechstein Hall, an extremely interesting concert of vocal composition by royal composers, that Miss Alys Lorraine first came into prominence. An entertainment so original and so eminently artistic attracted a large and cultivated audience, enthusiastic in approval of the gifted young artist. The program included compositions by the late Prince Consort, his daughter, the Princess Henry of Battenberg, the German Emperor, William II, and the Duke of Saxe-Coburg-Gotha.

Even more interesting than these songs, from a musician's point of view, was a group of early ballads, the work of royalties long dead: "Alas! What Shall I Do for Love?" written by King Henry VIII; "Mark How the Blushful Morn," by Charles I; "Charmante Gabrielle," by Henri IV, and lastly a delicate chansonette, "C'est mon Ami," ascribed to Marie Antoinette. The great success of this recital did much to advance the young singer in the esteem of the most critical coterie in London, and she received the honor of a



Miss Lorraine made her sensational début in Paris as Elsa

What but a Brilliant Career Can Await an Opera Singer Richly Dowered with Beauty, a Rare Voice, Histrionic Ability, and a Charming Personality?

By MARGARET ALICE FRIEND



Miss Alys Lorraine, newly of the Paris Opéra

"command" to sing before the late King Edward, himself no mean critic. On this occasion he expressed to her in warm and complimentary terms his appreciation of her work.

It was during the next year 1909, that Miss Lorraine made her début as *Marguerite* in "Faust" in the Royal Opera House at the Hague. Her appearance was exactly that of the sweet and girlish heroine of Gounod's immortal work, and she invested the rôle with such charm and such innocent coquetry in the earliest scenes, such depths of pathos as the story advanced, that she seemed the ideal *Marguerite*. She held her audience to the end, when the curtain rose again and again to satisfy her applauding admirers.

A DÉBUT WITHOUT A DRESS REHEARSAL

Her next success followed immediately—the creation of *Madame Butterfly*, a character which calls for dramatic ability of a high order. Her rendition of the rôle will not soon be forgotten by the musical world of the Hague, nor by the Queen herself, who is a great lover of music.

Miss Lorraine made her début at the Paris Opéra in the arduous part of *Elsa* in "Lohengrin." It speaks

well for the vocal and dramatic versatility of the young star that she can undertake such widely different rôles as those of *Madame Butterfly* and Wagner's *Elsa*. That she should have chosen for her first appearance a rôle so exacting both upon the singing and acting of an artist is altogether in her favor, for it proves her faith in herself. And she had need of all her confidence and courage, for her first appearance at the Opéra was made under difficulties which, happily, operatic singers seldom have to contend with. She had no rehearsal with the orchestra, nor even with the curtain up, and consequently she had to face the nerve-racking ordeal of a first night without having had the opportunity of gauging the acoustics of the huge house. That she made a brilliant success in the face of such difficulties was indeed a triumph.

A MANIFOLD GENIUS

Her extreme fairness and beauty made her an ideal *Elsa* and evoked a storm of applause on her first entrance. It was soon evident, however, that she did not rely on her beauty for success. Her magnificent voice, her wonderfully expressive acting, and her charm, made a profound impression upon an audience representative and cosmopolitan as only a Paris audience can be. The "Dream Song," which she sang with exquisite taste and feeling, brought a veritable ovation from her delighted hearers.

It is an interesting fact that not a critic has found a flaw in Miss Lorraine's pronunciation of the French language; in her case the usual slurs in regard to an "exotic" accent have not been heard. In addition to French, she speaks both German and Italian.

The intelligence and taste Miss Lorraine shows in her singing and acting are also evident in her gowning, which is always exquisite and perfectly suited to her face and figure.



A fanciful mélange of lingerie and satin. On a white satin gown is inset a short panel of English eyelet embroidery; the shirred vest, the upstanding collar, and the loose sleeves are of batiste; the single, strong note is the high black velvet stock

An old-blue taffeta costume trimmed with its border, in which blue and dead rose tones mingle. Black lace appears on the second of the triple underskirts and in a frill at the back of the very short sleeves. Patterns of these models, cut to order, \$4 each

A lighter shade of green lines this olive green, silk rep tailleur, the severity of which is broken only by a silver-rimmed jade buckle and lace sleeve frills. On the coat, the lining shows on the high, rolling collar and on the revers below the fastening

THE FULL BISHOP SLEEVE, THE BABY SLEEVE ENDING ABOVE THE ELBOW, AND THE LONG, TIGHT SLEEVE, WITH OR WITHOUT ITS SOFTENING FRILL, ARE INDICATIVE OF THE WIDE CHOICE POSSIBLE IN SLEEVE MODES—COLLARS SHOW THE SAME LATITUDE IN DESIGNING



Miss Gertrude Conaway driving Coon Can, with Miss Polly Pancoast on the seat beside her



Miss Helen Hope Wilson riding Maggie, and Miss Katharine Lea mounted on Nigel



Miss Ellen Douglas Lloyd with Miss Rhoda Morris Brooke, driving her pony, Topsy



Master George C. Thayer entered Kyneton Beauty in two classes



Miss Anita Strawbridge with her blue ribbon winner, Tiny Ray



Miss Kendrick won a ribbon with Prince in the ponies in harness class



Miss Ashton driving Lady Wonder, a prize winner in the horses in harness class

THE PONY SHOW, HELD BY PHILADELPHIA CHILDREN AT VILLANOVA, WAS A MINIATURE REPRODUCTION OF THE BIG HORSE SHOWS

SUITING THE MODE TO THE MOMENT

Attractive Deviations from the Usual Are Apparent in the New Outdoor Fashions, but They Are All Stamped with the Requisite Hall-Mark of Suitability

Designers of the modern motor coat are at last learning to combine in them utility and smartness. Such a one is shown on the lower left figure, developed in café-au-lait coating silk.

FOR SUMMER MOTORING

The seams, stitched with self-tone twist, are gracefully curved. Looseness without bagginess is obtained by the large kimono sleeves and the puffing below each hip. The Directoire collar, cravat, and cuff bands of golden-brown taffeta and the large ivory buttons add to the smartness of the coat. A beaver hat, trimmed with a café-au-lait, gros-grain silk band and a fancy feather, and draped with a cream-bordered white veil, is an attractive supplement to this motoring costume.

A DIRECTOIRE COAT OF TAFFETA

Chic to a degree is the yellow and white costume in the first drawing on page 35—a white lingerie frock, two-thirds covered by a coat of yellow taffeta. The fronts of the coat, cut in the familiar Directoire style, carry a double row of three crystal buttons each, and fold back into wide revers, from under which starts a wide collar of white shadow lace. In the back this collar forms a deep point extending almost half-way to the waist. At the sides and back, the skirt portion of this coat is so long that it barely escapes the ground. The sleeves, cut almost straight and sewed plainly into the arm-scyes, end just above the elbows, and wide ruffles of white lace are set on. The hat of white St. Gall Swiss veiling yellow taffeta is one of the prettiest of the large shapes, and has no other trimming than the yellow and pink rose tucked against one side of the shirred, net-faced brim.

A reproduction of a lingerie gown to wear under the yellow coat is shown at the bottom of page 35. It is of white embroidered batiste trimmed with Carrickmacross lace. At the bottom of the skirt the uneven line of the embroidery hung over ruffles of plaited net is a charming feature.

ENTIRE GOWN OF SELF-MATERIAL

A frock youthful in design and coloring is shown in the upper left-hand corner of this page. It is made of soft surah in a lovely shade of peony pink with a white sheen and a fine white figure. A narrow fluting of self-material edges the narrow underskirt, upon which is draped a pannier caught up evenly an inch or so below the hips. The triangular piece which comes down onto the skirt has a row of five little bows of silk down the middle. These press down the front fullness of the pannier. This pointed piece extends upward under a narrow girdle into two fluting-edged bands which run diagonally to the shoulders, and in the back form a square collar. Narrow flutings also run up the backs of the three-quarter sleeves to the elbows.

IN "BLUE BIRD" CRÊPE

The afternoon dress sketched next to the Directoire coat is developed in a shade called "Maeterlinck blue" (the color of the "Blue Bird") in a crêpe patterned with white discs, each of which is centered with a darker tone of azure. The petticoat of striped blue and white crêpe is bordered with plain blue satin and trimmed down the middle with a double row of blue satin buttons. It is partially covered by a drapery of the figured crêpe which overlaps at the front as well as at the back, where one



Modeled closely on the style of Marie Antoinette's costumes of square décolleté, pointed stomacher centered with bows, panniers, and outlining flutings is this frock of peony pink silk

SUMMER outdoor life with its many sports brings with it a host of practical fashions that must primarily suit the occasion, and then may be as pretty and unusual as good style will permit. One must also have costumes for formal parties *al fresco*, and here practicality may go to the winds, but suitability must still be considered.

COLOR SUCCEEDS WHITE FOR TENNIS

The all-white tennis costume is no longer the only approved style. This season on many of the country club tennis courts colored gowns have been worn. The one shown on the lower right of this page is in pink and tan linen. The skirt, of deep pink linen, carries near the knees a wide and a narrow band of tan linen inset, and these bands terminate at the seams of the front gore, where they are finished with tan pearl buttons and a line of stitching which runs half-way up to the waist-line. At the back and front on the left side, the skirt is laid in an in-

verted plait several inches from the bottom, to allow leeway when playing. A narrow band of tan linen encircles the blouse near its base and lends it a rather short-waisted effect. Above the band in front are two set-in pieces of the tan linen edged with stitching, and these extend under the arms, but do not show at the back. A narrower band of the tan linen forms a rounded collar on the front of the bodice and in the back becomes a pointed yoke. Below that point starts a row of small tan pearl buttons which fasten the garment.

Tan canvas tennis shoes, long, loose, white doeskin gloves, a soft, tan felt hat and a long, white, chiffon veil completed the original costume. The veil was worn in the fashion approved by the girls who wish to protect face and neck from sunburn. One half of the veil is draped across the brow or the crown of the hat. The other half covers the lower part of the face and is secured at the nape of the neck.

This style of frock marks a new epoch in smart tennis apparel.



Smartness and utility combined in a café-au-lait and brown motor coat



Colored tennis frocks make the summer courts kaleidoscopes of color



A taffeta Directoire coat is a charming complement to a lingerie gown



A novel feature is the cording, which forms a crescent each side of the deep vest



Black taffeta, if lightened with lingerie frills, is not too somber for a summer suit



A useful type of tailored dress in white serge and canary yellow trimmings

side is draped to show rather more of the striped material than is seen in front. A novel feature of the bodice is a cording that forms a little crescent each side of the deep vest; under this is gathered the material which comes downward from the shoulders. A double row of blue satin buttons trims the striped crêpe waistcoat between the draped fronts of the bodice. Above this vest is a short yoke and a high collar of white net matching the narrow, double knife-plaitings on the button-trimmed, striped crêpe sleeves. Plain blue satin is used for the narrow girdle that defines the normal waist-line, and satin also bands the sleeves.

SUMMER-IZING BLACK TAFFETA

Black taffeta as a midsummer fabric may not appeal strongly to the woman who feels the heat intensely. Yet never before has this material been developed into costumes of such comfort, coolness, and lightness. One of these costumes, reproduced in the third drawing on this page, shows the possibilities of cording as a trimming. The skirt, plain, narrow, and of walking length, is nearly concealed by an overskirt. At the back this falls straight and plain almost to the hem of the frock, but parts at the center-front, where, at either side, it is drawn forward and caught into three shallow folds. Loops of taffeta cording and small taffeta buttons define the edges of these folds. This trimming runs up and over a high girdle of taffeta, where it meets a bodice of soft white mull. The jacket, among the shortest of this season's abbreviated coats, slants sharply on the hips, barely covers the waist at the back, and has full-length, tight-fitting sleeves, which are loop-corded and button-trimmed from wrist to elbow. A plaited lingerie collar, square across the back and rolling broadly in front, detracts pleasingly from the darkness of the taffeta.

IN WHITE SERGE AND LINEN

A type of frock that can be put to many uses is the one shown in the fourth drawing. It is made of white



Hand-embroidery and Carrickmacross lace are effectively arranged on this lingerie gown

serge, with a perfectly round skirt gathered at the back into a waist-band, but fitted plainly at front and sides. From the inner edge of each shoulder form, a design in yellow embroidery runs down the fronts of the bodice and extends into sharp points below a yellow suède belt that fastens with a mother-of-pearl buckle. These embroidery points, coming inside the sharp V caused by the partially lapped fronts of the skirt, overlay a false underskirt of fine white linen that is a continuation of the waistcoat. This vest is fastened half-way with tiny, white linen buttons, while the remainder of it appears to fold over. The frock fastens under a concealed opening at the left side of the back, which, oddly enough, terminates in a postilion. The same shade of yellow in the band outlining the waistcoat is repeated in the inch-wide necktie which encircles the high collar of white linen. Serge cuffs piped with yellow fall over tight-fitting undersleeves of white linen that carry a single row of tiny, white linen buttons. A white velour Alpine hat, in which is thrust a Rosalind plume, is most suitable to wear with this tailored frock.

IN THE POPULAR BEADWORK

Most astonishing of all the new developments in beadwork are jackets cut after the manner of the jaunty little silk ones, and made entirely of colored beads applied on chiffon in a flower design. If they were embroidered in white, black, or even different shades of any quiet color, and worn with matching skirts of thin materials, these jackets would not be so bad, but as shown they are decidedly jarring.

A less violent fancy in the popular beadwork expresses itself in the decoration of a soft belt of bright green velvet fastened at one side under two ends of unequal length, the longest, perhaps, measuring half a yard. Colored bead embroidery borders the belt, and pink roses, nestling among green leaves, adorn the ends. This sort of work was used with charming effect on a gown of white chiffon frilled with Valenciennes lace.

SMART FASHIONS *for* LIMITED INCOMES

Modifications of the Extremes of the Mode
to Suit the Necessarily More Conservative
Standards of the Limited Wardrobe

which may be developed in wash voile, crêpe, taffeta, or China silk. The original model was carried out in gray voile with trimmings of baby Irish lace and a black velvet sash. The construction of the gown is simplicity itself, for the trimming is left largely to the tucks. Two deep tucks run across the lower

millinery is the hat which accompanies this costume. The wide, upward flare of the brim is the last word in summer shapes, and the trimming of vivid geraniums and hortensia gives the costume its last seasonable touch.

THE MODE OF THE FICHU

The dainty garden party frock sketched in the left-hand figure of the group in the lower corner of the page is of fine handkerchief linen trimmed with bands of Irish crochet in rose pattern, and filet for the V-shaped yoke, undersleeves, and deep band below the

overskirt. The bodice is designed with the linen forming a fichu, which is caught at the high waist-line with a knot of black velvet. Bands of the Irish lace form trimming lines on this overdrapery, which is shaped in a round cape in back. The deep V-yoke in front is filled in with a surplice vest of the filet lace. The upper part of the skirt is strikingly wide at the bottom in contrast to the scant foundation slip; this gives the modish pannier silhouette. The overskirt is banded twice with the Irish crochet inset, and lengthwise

(Continued on page 50)



A pannier so curtailed that it is little more than a short, double sash

AMONG the many pretty fabrics for house dresses there is none more effective nor more easily manipulated than the old-fashioned challie which stood our mothers and grandmothers in good stead. This fabric is having a decided popularity just now, and so comes in an unusual number of delightful pastel colorings and pretty patterns copied from old-time designs. A challie in Copenhagen blue with a leaf pattern in black and white is used for the charming model sketched in the upper, left-hand corner of the page. The dainty bodice of shadow lace is built on a most simple design with short kimono sleeves, finished with deep frills of écreu Valenciennes lace, and an unusual drapery of black satin. This falls low across the front and crosses high in back to give an Empire effect, which is accentuated by the frill of Valenciennes lace that falls from the lower edge of the ribbon. The straight skirt with its deep hem and slightly gathered waist-line is simple and girlish. The trimming at the side is a modification of the pannier idea; the wide, low hung loops of black satin which are attached at the waist-line are slightly stiffened at the knee.

WIDENING THE SILHOUETTE

Sketched in the figure next below this is a clever model built on simple lines



A silhouette which gains just the tittle of width fashion demands by a series of deep tucks

part of the bodice; the lower one comes to the edge of a strip of Irish insertion placed in effective contrast with the black velvet girdle.

The round, collarless neck is daintily trimmed with an inset band of Irish lace. Narrow-width Irish insertion forms two trimming bands for the lower part of the three-quarter sleeves. The skirt, from the bottom up to well above the knees, is laid in deep tucks of uniform width, and a band of Irish insertion tops the last tuck. This method of tucking gives just that slight increase in the silhouette that fashion now decrees. The belt of black velvet, with its long sash finished with a deep end of lace, is just the touch of simple adornment that a simple frock like this needs. A delightful interpretation of summer



A, for this day, extremely full tunic over a narrow skirt is a conservative adaptation of the pannier silhouette. A deep Pierrot frill and a scalloped edging on sleeve and skirt mark the second frock as advanced but not extreme



A looping-up of the black-and-white striped overskirt is here an excuse for a pannier. A white taffeta foundation and a surplice of Venise lace, its edges softened with tulle folds, are in quiet harmony with the rest of the costume

Gray satin panniers of uneven length, net-frilled in a diagonal line at the back, are caught at the sides against a skirt of violet-and-white striped taffeta. Pronounced seams on the bodice and the sleeves break their gray severity

The pannier silhouette is accomplished by two deep flounces of cream Malines lace hung over a skirt of dull blue taffeta. The shallow collar and prelate sash of satin are of black. Patterns of these models, cut to order, \$4 each

NEW EFFECTS OFFERED IN THE NAME OF "PANNIERS"



Mrs. Alexander Van Rensselaer and Mrs. Charles Randolph Snowden



Copyright by E. J. Reily, Philadelphia
*Mrs. A. J. Antelo Devereux,
Mrs. Charles Randolph Snowden,
and Mrs. Harry Waln Harrison
enjoying a post-polo
tea party*



*Mrs. Huhn and Mrs. Gibson watching a
game from the side lines*



Copyright by E. J. Reily, Philadelphia
*Mr. and Mrs. George
W. Childs Drexel, who
gave the Wooten Cup*

SPECTATORS AND PARTICIPANTS IN THE
BRYN MAWR POLO TOURNAMENT, THE
FINAL OUTCOME OF WHICH WAS THE VAN-
QUISHING OF THE PHILADELPHIA COUNTRY
CLUB BY THE BRYN MAWR POLO CLUB



*Mr. Alexander Brown
of Bryn Mawr riding
off an opponent*



Copyright by E. J. Reily, Philadelphia
Mrs. Robert Kelso Cassatt and her two children, with Mrs. Antelo Devereux, Mrs. Alexander Van Rensselaer, Mrs. Harry Waln Harrison, and Mrs. Charles Randolph Snowden

SEEN in the SHOPS

Newest Developments of the Midsummer Frock — Attractive Uses for Japanese Toweling—A Dressmaking Convenience

THREE charming models of midsummer frocks are shown on this page. The first dress shown in the upper, right-hand corner is made of heavy, tan linen crash, which has an advantage over the softer linens, as it does not crush easily. The waist of this model is cut on a kimono pattern, that is relieved from severeness by a flat collar and wide insertions of Irish lace. The Irish beading outlines a shallow yoke, finishes the shaped cuffs of the three-quarter sleeves, and forms two lines down the front of the waist that are continued around the peplum, which separates in the back, as it does in the front, over a narrow panel of the skirt.

An effective touch is introduced at the throat in a loop of crash, from which fall two black satin ends. The buttonholes as well as the right-hand side of the opening plait are bound with linen. This model can be had in any one of several colors for \$55.

A BRAIDED CRASH DRESS

A more pretentious frock is the one sketched on the lower right figure. This is also made of linen crash in a cream tone, and is trimmed with soutache braid in a block design, which is applied on the waist and skirt; the neck, armholes, belt, and turnback cuffs are also outlined with the braid. A fine tuck net is used for the shallow, collarless yoke, narrow vest, and the irregu-

larly pointed jabot, which is edged with Valenciennes lace that falls softly over the vest. The sleeves are set in the armhole with a cord. The dress opens on the left underneath the center-front trimming. A fold of handkerchief linen, not distinguishable in the sketch, is laid from belt to hem between the braiding. Graceful straight lines for the skirt are followed in this frock, but it is wide enough to enable one to walk easily. The model is made in several colors, and costs \$50.

FOR MORE FORMAL WEAR

Striped blue and white chiffon is the material of which the third model is made. It opens conveniently in the front. Dainty handkerchiefs, edged with plaited net, are used for the collar and cuffs. One handkerchief cut in half forms the collar, so it must necessarily separate in the back as well as in the front. The collar is fastened at the throat with a flat bow of black satin ribbon with two ends, each of which is ornamented by a little rosette and loops of black satin baby ribbon.

The skirt is slightly full in the back, permitting the chiffon to fall in soft lines, and has two broad tucks near the bottom. The price of this dress is \$55. Flowered designs in pink and green, and other materials less expensive, are also made up in this model, which can then be had for from \$25 upward, according to the material selected.

JAPANESE TOWELING FOR SUMMER USE

Japanese toweling is an inexpensive material that can be used in countless ways in the summer home. It is woven by the hand-loom, and is covered with pronounced, hand-stenciled designs of birds, trees, and Japanese flowers. The patterns, generally in bright blue, although they retain their color, become softer after being laundered. The material is 12 inches wide, and may be used in that width, or, by sewing several together, it is easily made into curtains, table covers or runners, and scarfs for dressing tables and chiffoniers. Several widths fastened together with insertion or fagotting make artistic and practical bed



An adaptation of the peplum suited to heavy crash linen



Dainty handkerchiefs charmingly utilized as collar and cuffs on a striped chiffon frock



Soutache braiding in wavy lines and block designs makes an excellent wash-dress trimming

spreads. In California this toweling is much used in place of doilies on the luncheon table. Two long pieces are placed crosswise on the table, and tacked in the middle to hold them in place. This toweling may be bought in pieces of ten yards for \$1, or for 12 cents a yard. A better quality costs \$1.35 a piece, or 15 cents a yard.

A DRESSMAKING CONVENIENCE

A new dress form has been invented that will be a source of great convenience to dressmakers and to the woman who objects to standing for fittings. This form can be adjusted to duplicate the figure in every particular, even to such small

defects as one hip or shoulder that is a trifle higher than the other. The bust can be made in any size from 30 to 48 inches; the slope of the hip, the size and height of the neck, the length of the skirt—in fact, all those points that mean the perfection of fit, which usually requires a number of tedious visits to the dressmaker, can be followed exactly.

Other excellent features of this form are its indestructibility and the simplicity with which it can be adjusted. It is made of wire similar to an umbrella frame, so that hard usage does not affect it. This useful addition to the sewing room can be bought for \$25.

A NEW SWEATER DESIGN

A shop known for its pretty and original novelties is making an attractive sweater of Shetland wool. It is in the new 30-inch length, and has a collar which may be buttoned high at the neck, or worn flat. It fastens down the front with five pearl buttons, which are also used on the two flap pockets and on the turnback cuffs. The front of the sweater is faced with soft ribbon. The ribbed stitch is used for this model, which is made up in several colors for \$15.

GOOD HOSIERY VALUE

One of the New York shops which has a well-deserved reputation for excellent hosiery is offering for a limited time a good quality of women's silk stockings in black, white, and several evening colors. These stockings are embroidered with clocks in the same color as the stockings, and cost \$1.50.

WHAT THEY READ

A YEAR WITH THE GAEKWAR OF BARODA, by the REV. EDWARD ST. CLAIR WEEDEN, is the curious record of a Church of England parson's familiar association with the family and friends of an oriental potentate. Now the Gaekwar of Baroda, he whose son was recently a student at Harvard, he whose beautiful wife has visited America, he who enjoyed a momentary uncomfortable eminence recently upon the report that he had attempted to snub King George at the Durbar, is one of the most remarkable of oriental rulers. He rules about 2,000,000 people, and owns everything in his own dominions. His revenue is enormous; his palaces are magnificent; his mode of life is splendid. Nevertheless, Mr. Weedon assures us that the Gaekwar really cares naught for splendor, and expends the bulk of his income in good works. In spite of the pleasant things that the guest says of the host, one cannot see great charm in the portrait of the Gaekwar. He looks the luxurious oriental, and there are possibilities of cruelty suggested by his face. Mr. Weedon, who has known him for twenty-five years, found him in his place of power simple, gentle, unostentatious, kind, courteous, ever thoughtful of others. The wife and daughter are like unto the husband and father, though the women have decidedly more the look of aristocrats, and, indeed, are of higher origin than the Gaekwar, who was the son of nobody in particular and raised to the purple by the favor of the British. Mr. Weedon has made a singularly interesting record of his year in this oriental court, of its pleasures, most of them futile enough, its splendors, its astonishing amiability to the stranger. Beautiful as the illustrations are, they do not fulfil the expectation aroused by Mr. Weedon's enthusiastic text. (Boston: Dana, Estes & Co., \$3.50 net.)

THE STORY OF MUSIC, by WILLIAM J. HENDERSON, is a new and carefully revised edition of that well-known critic's popular work published nearly a quarter of a century ago. What the author undertook to do in his original edition was to present within the compass of about 200 pages the story of music from St. Ambrose of the fourth century to the tenth decade of the nineteenth century. It argues much for the value of such a book that it should have been reissued in 1890, 1892, 1893, 1897, 1898, 1899, 1901, 1903, 1907, and in the present twelfth edition, "partly rewritten," in 1912. In this edition Mr. Henderson carried forward the progress of Italian opera to the completion of Puccini's extant work. A new chapter deals with Wagner and his influence upon the composers of Germany, France, and Italy. He protests that, as a critic, he speaks not *ex cathedra*, but rather with the hope of stimulating the thought of the music-loving reader. As always, Mr. Henderson's style is clear, strong, and free from affectation. (New York: Longmans, Green & Co., \$1 net.)

MAKING HOME PROFITABLE, by KATE V. SAINT-MAUR, tells in clear and sprightly language, without padding or equivocation, how the amateur or the professional gardener may conduct a small place in the latitude of New York with success. Not only is the cultivation of the most marketable vegetables discussed, but the reader is told how to raise chickens and squabs, how to keep bees for profit, how to force mushrooms, rhubarb, and asparagus in winter and early spring, how to raise pigs, small fruits, and even canaries, and how to care for house pets. There are, in addition, chapters on

Among the Best New Books We Count the Story of an Indian Prince and the Most Brilliant Historical Novel of Any Recent Season



Reproduced by courtesy of Dana, Estes and Co.

The city of the Gaekwar, who recently enjoyed a momentary uncomfortable notoriety

rose growing, and the herb garden, and a final brief chapter on the business side of managing a small place. The illustrations are few, and the book would have been none the worse had they been entirely omitted, for the text stands in no need of such aids, and gains nothing from what are given. (New York: Sturgis & Walton Company, \$1 net.)

DIPPING INTO THE NOVELS

THE FRIAR OF WITTENBERG, by WILLIAM STEARNS DAVIS, deserves to stand as the most brilliant historical novel of this or of any recent season. Since his "Friend of Caesar," Mr. Davis has ripened and strengthened until he was ready to produce this remarkable story based upon the Lutheran movement in Germany. The tale opens in the year 1517, in a room of the Vatican, when the autobiographic young hero is invited by two Italian cardinals to conspire for the assassination of a third. This and the succeeding chapters of his life at Rome are written with great care, with brilliant effect, and doubtless with studious regard for the truth of atmosphere and setting. Later the scene is transferred to Germany, and we see Tetzels selling indulgences to eager Catholics.

The next chapter shows us Martin Luther, and the great friar speaks as history tells us he was accustomed to speak. It is a living Luther that Mr. Davis sets before us, quite as much so as the Luther of that delightful story, "The Schaenberg Cotta Family." We follow the fortunes of Luther through the Diet of Worms, and his subsequent period of hiding under the protection of a great German prince. Meanwhile von Lichtenstein returns to Rome to intercede with the Pope and prevent the issuing of the bull against the German reformer, an embassy that gives opportunity for a brilliant chapter showing the Papal court in its luxurious rural retreat. Later we have another brilliant scene, in which the Emperor Charles Fifth figures.

It would be a mistake to suppose that the book is wholly made up of polemics and the actual historic scenes of the Lutheran movement. On the contrary, the love affairs of von Lichtenstein have a large place in the story, and are depicted in hardly less masterly fashion than the strictly historic scenes. Von Lichtenstein's metamorphosis under the influence of the Lutheran idea is also an admirable feature of the tale. As the story is told from the Protestant point of view, it will, of course, displease ardent Catholics, but no intelligent reader, whatever his opinion as to its historical and theological implications, can deny its unusual interest and power. (New York: The Macmillan Company, \$1.35 net.)

JULIA FRANCE AND HER TIMES, by GERTRUDE ATHERTON, is the author's most ambitious attempt in fiction. The story is vastly long, filling considerably more than 500 closely printed pages, and it has a multitude of characters—British, West Indian, Oriental, and American. Julia, the chief woman of the tale, she that gives it its title, is first shown to us as a variant of that old-time sensational favorite, the absolutely unknowing ingenue. Married to an unspeakable creature with the seeds of madness in his brain, she turns to the feminist movement, and becomes one of the milder militant suffragettes in London. Love still pursues her, however, and when released from her madman she is eventually forced to choose between continued activity in the cause and her natural career as wife and mother. It may be said at once that the polemics of the book considerably overshadow the story, and that the chunks of biological lore introduced will be found a bit absurd to any but the ardent feminist. The method of bringing about results is also crudely obvious, and the style is deficient in restraint and reserve. Julia France herself, however, is an interesting conception, if somewhat extravagantly wrought out, and the Californians, if rather strongly underscored, are entertaining.

The old lady of Nevis Island is one of the best and most self-consistent characters in the book, and her granddaughter is a tropic flower of bewildering splendor and forwardness. (New York: The Macmillan Company, \$1.35 net.)

CAPTAIN MARTHA MARY, by AVERY ABBOTT, has a delicious freshness of subject and treatment, a moving pathos, a natural human interest, and a most appealing humor. She who gives title to the tale is one of those natural commanders, sometimes of one sex, sometimes of the other, found in all ranks of life. In this instance the natural commander is a girl of fourteen, made the head of a family of five by the desertion of their drunken parents. Captain Martha Mary bravely believes herself equal to the responsibility, and this fascinating little book relates her courageous and persistent endeavors to discharge such responsibility in spite of outside interference from the civic authorities and well-intentioned private charities. Courage, optimism, generalship, an ever-present sense of responsibility, and heroic self-sacrifice are the qualities that make Captain Martha Mary potentially great. The others of the little brood have their well-differentiated characters, and the five make up a most interesting family. Few better things in the fiction of childhood for the joy of adults have appeared in recent years. There is not a false note in the whole volume. (New York: The Century Company, \$1 net.)

THE LAST TRY, by JOHN REED SCOTT, is a novel which takes us back to the scenes and some of the characters that figured in "The Colonel of the Red Hussars" and "The Princess Dehra." Those who care for his stirring Zenadesque unrealities will welcome the new story, for it shows us Armand Dalberg as King, and his final long contest with the Duke of Lotzen. The whole is done with the skill begotten of long practice. (Philadelphia: J. B. Lippincott Company, \$1.25 net.)

TRÄUMEREI, by LEONA DALRYMPLE, is an international romance, American and Italian, evidently the work of one who has known well the Neapolitan scene in which the action is laid. The highly improbable plot is developed with a good deal of spirit, and the reader is not called upon to guess at the meaning of too many Italian phrases. It seems a little late in the day for castles with secret passages, but one such is an effective aid in compassing the author's purpose as the plot thickens toward the exciting crucial moment of the story. On the whole, the best part of the author's effort is registered in her successful attempt to make the reader feel the delicious charm of atmosphere and landscape in the Italian hill town. (New York: McBride, Nast & Co., \$1.35 net.)

THE TEN-THOUSAND-DOLLAR ARM AND OTHER TALES OF THE BIG LEAGUE, by CHARLES E. VAN LOAN, is a collection of nine stories in the author's well-known vein. An explanation of why some persons enjoy the game of baseball, not only from the bleachers, but also from the sidewalk in front of the bulletin boards, and even in fiction, is withheld from those who care naught for it, but Mr. Van Loan's stories really give the indifferent an inkling of the fascination which the "diamond" has for some millions of Americans. Mr. Goldsmith's illustrations are characteristic, but he employs a little too prodigally the device of disproportioning head to figure in order to exaggerate stature. (Boston: Small, Maynard & Co., \$1.25 net.)

A HAVEN for the EUROPEAN WAYFARER

WE called it the *Happy Valley* partly because we descended into its green basin from a fashionable summer resort on the hilltops, and partly because, from priest to the poorest peasant, we found the village wrapped in a great content. It was not until the first Sunday at Mass that we learned the reason of this peace. A young peasant told us that their priest guarded the miracle-working finger of the great Saint Jean, and therefore no one in the village need fear any evil. And so we called the village of Saint Jean-du-Doigt the *Happy Valley*.

We had crossed to Brittany from England, and taken up our abode in a large hotel in a small but would-be smart seaside resort, where we had unlimited sands for games, excellent bathing, and a luxurious dwelling place; but it all palled. It was too much like other places we knew in England. So we shouldered our metaphorical knapsacks and set out on the paths untraveled of tourists.

Toward evening we came upon the sea at Dournanez. We saw the fishing fleet come in, with the sun setting red behind the sails, and the pale blue of the sardine nets, spread from mast to mast to dry, vied with the misty cerulean of the sky. We wandered down to the old town of Concarneau, and watched the girls packing the tiny fish into tins. We spent some days in this picturesque vicinity, and then went on to the Bois d'Armor at Pont Aven, but although it was charming, it was not altogether satisfying.

"Let's take a peep at Morlaix before we go home," I suggested to my fellow traveler, and so to Morlaix we went.

It was a polite little French boy with a love for airing his really remarkably good English, who sent us down into

A Little Valley Tucked Away Between the Hills and the Coast of Brittany Which is Steeped in a Great Content and Peacefulness



"Then suddenly, as we rounded a hill, we stopped—the *Happy Valley* lay before us"

lage. Then suddenly, as we rounded a corner of the hill, we stopped—the *Happy Valley* lay before us.

AT LAST—THE "HAPPY VALLEY"

It was only a little village nestling close down by the sea, and guarded by a rough, cobblestone beach—a cluster of cream and white houses with dark red roofs, and rising from the middle, the church of the good Saint Jean gleaming silver against the deep blue sky and the rolling green hills beyond.

It was not difficult to find the hotel, for it faced the wonderful old gate of the church. It was roomy and trim, with blue checked curtains at the windows, roses and honeysuckle climbing up its creamy walls, and a group of visitors sitting outside, sipping their *café spécial*. They were principally French artists, and both men and girls were in picturesquely informal attire.

We bearded the proprietor in his little room.

No, Monsieur could not speak English, but he was sure to understand Madame's French. Madame wanted to stay with her friend in the hotel? But with pleasure! The price, with bedroom for two and board, with white and red *vin ordinaire* included, would be five francs a day.

BOARD AT A DOLLAR A DAY

At that our faces fell; a pretty place to look at, we thought, but the food and accommodation, at this price, must be impossible. Well then, we would live on cheese for a day or so, just to be in the place.

Our first surprise came when we were shown to our room by a dainty chambermaid with trim brown locks coiffed by a Brittany cap, spotlessly clean. The beds of the softest down were spread

with pretty, blue-checked covers, the homely furniture shone with constant polishing, and the floor, though bare of covering, was as white as snow.

It was *diner* that put the last touch to our wonder. We started with the *hors d'œuvre*, nibbled Mussels *Marinière*, feasted off the tenderest veal, partook of chicken en casserole, and finally of a beautiful ice, carried round the room by Monsieur le Chef himself. It was a dinner for which we should have had to pay a "tidy sum" in a city, and it was included in our dollar a day.

THE MIRACLES OF THE HOLY FINGER

The next day we found out all about the place. There is a *Pardon* in June, to which all the crippled folk of Brittany turn their faltering steps. The halt walk many miles to the church to be anointed with water from the fountain in which Saint Jean's finger has been dipped.

Inside, the church is extremely ornate. The ceiling and walls glow with gorgeous colors—royal purple, blue, and gold,

and quaint, wooden figures of saints, carved by crude, patient fingers many years ago, stand in gilded niches along the walls. The gay paint has been worn away from these figures by the kisses of those who have prayed at their shrines.

The church is rich in lore. The priest himself told me the story of their wonderful processional cross of gold, which occupies a high place in the church.

The Duchess Anne of Brittany, stricken with a serious illness, sent for the sacred finger. The priest, surrounded by singing peasants, carried it up to Morlaix. Half way there he stopped to look in the golden box which held the finger, only to find it had vanished. Weeping and lamenting, the villagers returned to their valley, but their grief was turned to rejoicing when in its own crystal case they found the Holy Finger, miraculously restored. The priest sent a courteous message to the great lady, telling her what had happened, whereupon she ordered a litter and journeyed to Saint Jean.

"I have come to the Holy Finger for healing, father," she said. "It was a sin to have sent for the Finger to come to me."

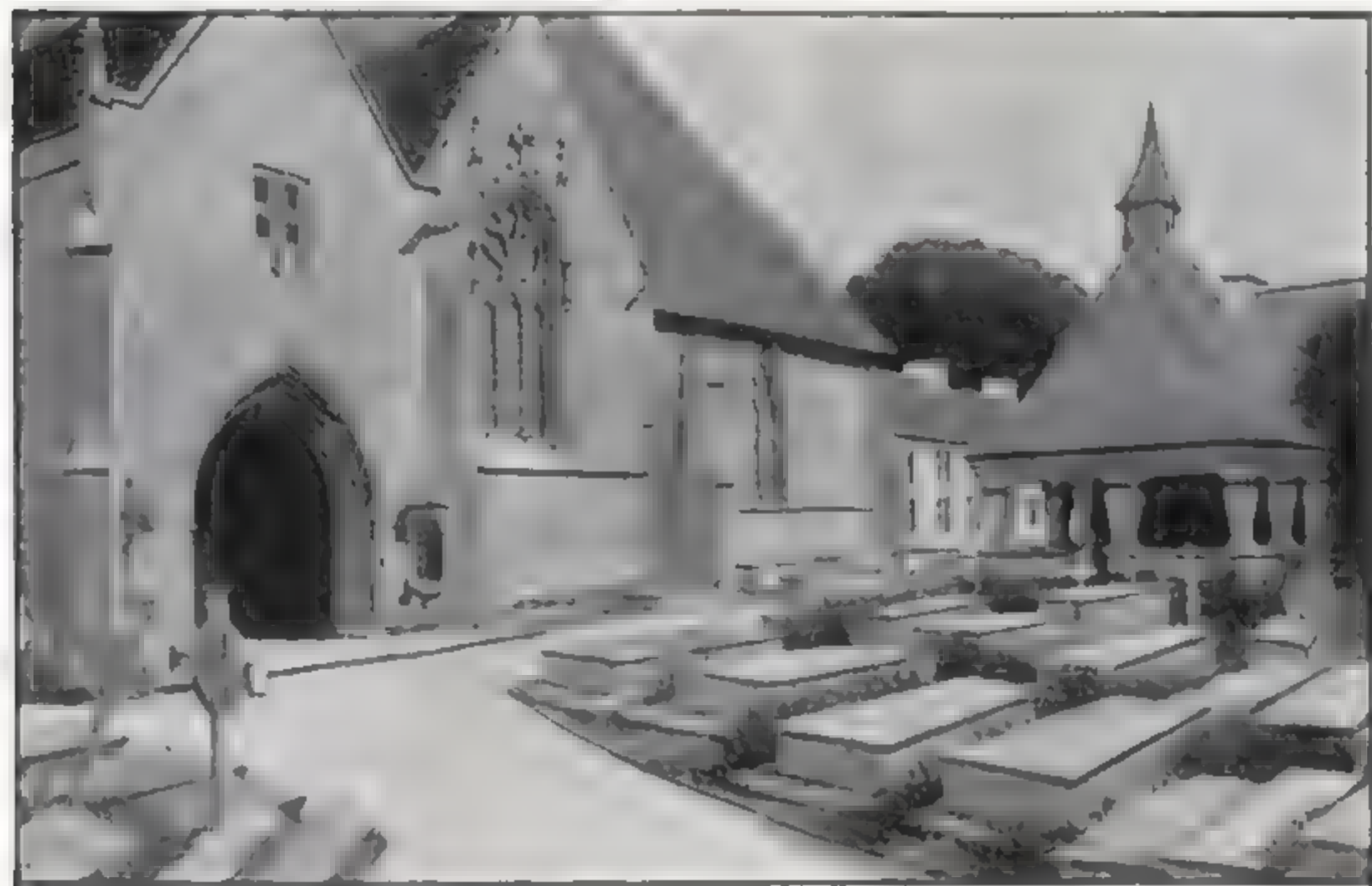
Tradition says the Duchess was healed at once, and most certainly she presented

to the church the magnificent crucifix, chalice, and paten of gold incrustated with jewels.

THE MILLS ON THE FLOSS

The scenery and walks around the neighborhood are beautiful. There is a *Vallée des Moulins*, where a little stream which, out in the country, has nothing to do but gurgle pleasantly through a flowery meadow, roars and grumbles every quarter of a mile over the wheel of a big mill. Just outside the village is the *Chemin des Laveuses*, where the women wash their clothes all along the little street through which the river runs. Those who crave excitement will find no satisfaction in the *Happy Valley*. They must let the little diligence rumble off without them down the valley to the *Croix Rouge*. But those who like a quiet holiday in a place steeped in an all-pervading content will scramble down from the top seat at the old inn, and leave their luggage to be trundled after them to the *Happy Valley* by the village *âne*.

ETHEL BERNARD KELLY.



The villagers kneel in prayer on the steps provided for that purpose on the churchyard graves

the cool depths of the *Happy Valley*.

"Madame must take ze diligence to Plougasnou—to Tregastel, perhaps to the little Saint-Jean-du-Doigt. That is a beautiful place."

BY DILIGENCE TO SAINT JEAN

The name appealed to us so we climbed to the top seat of the diligence, and, after a ten-mile drive, pulled up before a tiny *buvette* announced by a great red crucifix.

"It is the *Croix Rouge*, Mesdames," said our driver. "It is here you alight and leave your luggage. Monsieur from the hotel at Saint Jean will send a donkey chaise to fetch the boxes. How far to walk? Oh, a couple of kilos."

So we started off. A kilo was covered, then another, and still we saw no vil-



The Arc de Triomphe at the entrance of the church of "Saint Jean of the Finger"

The YOUNGER GENERATION



The peasant yoke drawn up with velvet ribbon and the old-fashioned cross-stitchery are novel touches on a voile frock



The contrasting fabrics sharply accentuate the effective lines of the waist which are cleverly paralleled on the skirt



A pretty way of manipulating the quaint double ruchings which are as appropriate to girlish modes as to maturer styles

ATENDENCY to pronounced colors, alone or in combination, is a feature of the newest Paris frocks for young girls. Sketched in the upper left-hand corner is a charming model in porcelain blue cotton voile with an unusual treatment in needlework done in red cotton.

The deep border of the skirt is formed of lines of old-fashioned cross-stitch and solid embroidery worked in the Greek key pattern. Collar and revers are of fine batiste in the new café-au-lait shade, which is a variation on the much-used deep écru. These are edged with Valenciennes lace dyed the same tone as old lace. Tucked net in a matching shade forms the collarless yoke, which is drawn up with black velvet ribbon run through the top and tied in a small bow in front. A line of blue glass buttons sewed with crossing threads of red cotton runs down the front of the frock to the top of the border. The sleeves have the elongated shoulder, the joining of which is concealed under one of the several rows of cross-stitching. Pointed lines of solid embroidery and cross-stitching appear on the lower part of the bodice, front and back, above the crushed girdle of black velvet. The skirt is slightly gathered at the sides and back and is built on slim, straight lines. A hat in deep burnt straw with a garden flower trimming of blue larkspurs and scarlet poppies continues the color scheme.

SMARTLY CONTRASTED FABRICS

A simple tailored frock in contrasting fabrics is shown in the middle sketch at

the top of the page. The striped material is of a new weave, called mercerized cotelé; in this model the material is white, striped with salmon pink. Combined with this fabric is a mercerized cotton of plain weave in a solid white color. A pronounced pattern of Venise lace forms the outlining trimming of the vest; it is shaped into a short revers on the straight side, and a full-length one down the diagonal line of the other side. The sleeves are full-length and set in without any fullness. One side of the panel inset in the skirt front is straight, the other side is cut away in a diagonal line in harmony with the designing of the waist. The skirt flounce is of the white material. Ivor-toned buttons in the new, large, half-ball shape give a smart touch to the frock.

SILK PLATINGS AND PUFFINGS

A pretty frock in bronze-colored crêpe de Chine is illustrated in the upper, right-hand corner. A pleasing detail of this model is the full vest front of fine white batiste softly gathered at the base of the throat. Box-plaitings of crêpe de Chine outline the sides of the vest from shoulder to waist-line. The inner-trimming is of bands of café-au-lait silk woven with bronze threads. A

similar trimming finishes the kimono sleeves and encircles the skirt. A narrow box-plaiting at the waist-line is a slight concession to the peplum style.

Pompadour silk is used for the dress shown in the lower, right-hand corner. The silk has a dark blue ground, and is

(Continued on page 62)



The slim outlines of the straight skirt are broken with cascades of net and rosebud clusters



The old-fashioned white guimpe is in happy accord with the quaint Pompadour silk

ACCORDION-PLAITING IS CLAIMING
AS MANY ADHERENTS AS THE PAN-
NIER—THE CATCHING UP OF SKIRT



The accordion-plaited, rose silk skirt is belted with rose suede, above which appears a silk frill. The batiste blouse with a rose-embroidered collar is worn beneath a coatee of rose silk, scalloped like the parasol



A line of pendent ivory beads divides the blouse of blue-and-white striped foulard from the Persian cachemire skirt, the folds of which, together with the blue sash, are caught underneath a beaded, oval buckle

FOLDS UNDER GIRDLE ENDS IS A
NEW DEVELOPMENT BOTH OF DRAP-
ING AND OF THE PRELATE SASH



A brilliant model from Margaine Lacroix. The surcoat of yellow broché silk is girdled with an orange sash that catches beneath its falling length a draped skirt of heavy white charmeuse. The sleeves button into the bodice

"CHIC," THE SHIBBOLETH OF THE FRENCH
DESIGNERS, REVEALS ITSELF IN THESE MODELS
IN TELLING DETAILS, ARTFULLY INTRODUCED



*Drécoll deftly fulfills
two of this year's fash-
ion dictates in a plaited
skirt of corn-colored
crêpe de Chine and a
one-sided pannier of
black net*

*A morning dress of
buff éponge with a
simulated linen un-
derskirt of Colonial
blue. It fastens at
the left side under
crochet ball buttons,
and is further orna-
mented with a double
collar, little buttoned
flaps on waist and
skirt, and incrusta-
tions of Irish lace*



*Flower sprays, embroi-
dered in pale blue,
brown, and yellow, and
concave crystal buttons,
centered with blue satin
balls, give this white
voile frock a quaint
individuality. Model
from Buzenet*

LINGERIE MODELS THAT HOLD THEIR STYLE

A Selection of Attractive Patterns That Can Be Developed in a Variety of Wash Fabrics



1784/15

NO. 1730/15.—Negligée of white washable crêpe de Chine trimmed with cream lace and finished at the neck with black velvet ribbon run through beading. The sleeve and shoulder are cut in one piece, and there are no seams except under the arm. The materials required to make this model, in medium size, are 3 yards of material, 45 inches wide; 9 yards of lace insertion, 13¼ yards of lace edging, ¾ yard of beading and 2½ yards of ribbon. Pattern cut in 1 piece. Sizes: 34, 36, 38, 40 bust. Price, \$1.

No. 1784/15.—Nightgown of batiste with five tiny tucks at the center front and insertions of lace. The sleeves are cut circular without fullness at the top. The model requires 4¾ yards of batiste, 45 inches wide; 3½ yards of insertion, 5½ yards of lace edging. Pattern cut in 3 pieces. Sizes: 34, 36, 38, 40 bust. Price, 50 cents.

No. 1818/15.—Attractive boudoir cap, made of écru net with a floral pattern in



1895/15



2008/15



2111/15

No. 1895/15.—One-piece matinée of heavy China silk, confined at the waist with a shirred satin belt and trimmed down the front with ribbon bows and ends. The materials required to make this model are 1¾ yards of 44-inch material, 1½ yards of lace edging, 3½ yards of satin ribbon. Pattern cut in 3 pieces. Sizes: 34, 36, 38, 40 bust. Price, 50 cents.

No. 1910/15.—Fitted Princess slip with yoke of allover lace and flounce to match. Model requires 4 yards of 36-inch material, 2 yards of flouncing, ¾ yard of allover lace or embroidery, 24 inches wide; 2½ yards beading, 3 yards insertion, 2 yards of edging. Pattern cut in 8 pieces. Sizes: 34, 36, 38, 40 bust. Price, 50 cents.

No. 1949/15.—Inverted plaits are a feature of this skirt measuring 2½ yards around, which has a stitched seam to one side in front, ending with an inverted plait. The back is designed with plaits turning toward the center. The



2110/15

rose and green. It is fitted to the head by a straight band, over which is crushed a pale pink moire ribbon. Frills of deep écru lace fall deeply at the sides and become shallower at the back. At either side, directly over each ear, is placed a cluster of tiny roses, wrought of pink chiffon and silk, with leaves of shaded green ribbon. This cap may also be made of allover embroidery or dotted Swiss with white lace. The model requires ¾ yard of net, ¾ of a yard of ribbon, 5 inches wide; 1½ yards of lace, 8 inches wide; 2 bunches of rosebuds. Pattern cut in 4 pieces. Price, 50 cents.

No. 1832/15.—Negligée of crêpe de Chine trimmed with lace insertion, made without seams over the shoulders and cut all in one-piece lengths, which are shirred in at the waist-line. There is a slight train at the back, but the gown is short in front. The insets at the front and back are of rose-colored taffeta, as are the rosettes which trim the waist-line. The model requires 9 yards of 36-inch material, 7¾ yards of lace, 2¼ yards of China silk, 27 inches wide,



1818/15

for waist lining; ⅛ of a yard of lace, 10 inches wide, for bodice insets front and back. Pattern cut in 7 pieces. Sizes: 34, 36, 38, 40 bust. Price, \$1.

No. 1837/15.—Combination open drawers and corset cover, trimmed with hand-embroidery and scalloped edges. Eyelets are worked around the neck, through which ribbon is run. The drawers fit smoothly

around the hips. The materials required to make this model are 2¼ yards of batiste, 45 inches wide; 7/8 of a yard of beading, 3 yards of narrow ribbon, and 1 yard of 1½-inch ribbon. Pattern cut in 3 pieces. Sizes: 34, 36, 38, 40 bust. Price, 50 cents. Embroidery pattern may also be procured for 50 cents.

No. 1846/15.—Nightgown of batiste with hand-embroidered scalloped edges on neck and sleeves and eyelets through which ribbon is run to draw up the neck. Yoke at back. Hand-embroidered designs on front and sleeves. The model requires 4½ yards of material, 45 inches wide. Pattern is cut in 4 pieces. Sizes: 34, 36, 38, 40 bust. Price, 50 cents.



1846/15



2010/15



2088/15

1837/15

1730/15

1910/15

1832/15

model requires, in medium size, 3 yards of material, 44 inches wide. Pattern cut in 5 pieces. Sizes: 22, 24, 26, 28 waist. Price, 50 cents.

No. 1950/15.—The diagonal cut is smartly brought out in the designing of this draped skirt measuring $2\frac{1}{4}$ yards at bottom. It has a half-tunic starting under a long stitched strap on one side, and is draped around the figure to end at one side of the center-back. Cloth-covered buttons form trimming lines in front and back. The model requires, in medium size, $3\frac{1}{2}$ yards of material, 42 inches wide. Pattern cut in 5 pieces. Sizes: 22, 24, 26, 28 waist. Price, 50 cents.

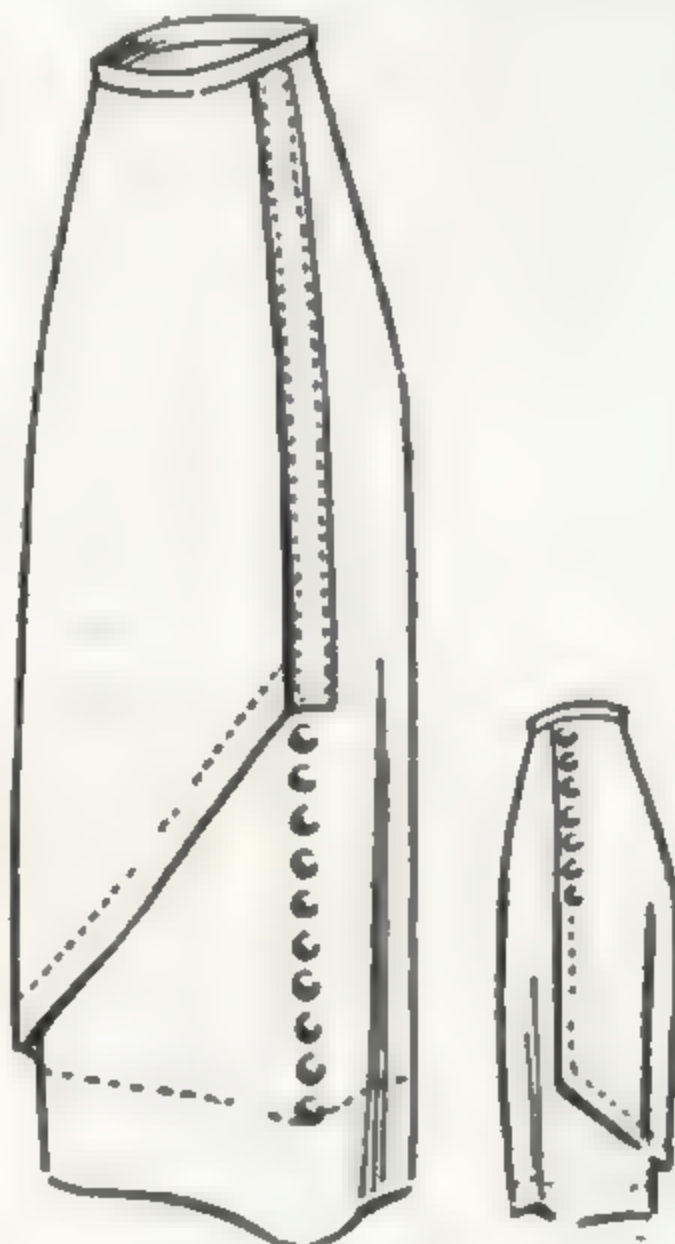
No. 1951/15.—Four-gored skirt with panel gore back and front and side gores fitted with darts over the hips and measuring 2 yards at bottom. This skirt may be developed in normal or raised waist-line. The model requires, in medium size, 4 yards of material, 40 inches wide. Pattern cut in 4 pieces. Sizes: 22, 24, 26, 28 waist. Price, 50 cents.

No. 2008/15.—Blouse of fine voile

with three-quarter-inch tucks forming a box-plait at center-front. The double, plaited ruffles are of white net over black, and the long sleeves have high cuffs made of quarter-inch tucks and bands of insertion. The collar is made in the same manner. The model, in medium size, requires 2 yards of voile, 44 inches wide; $\frac{1}{4}$ yard of white net, and $\frac{1}{4}$ yard of black net, 45 inches wide; 1 yard of insertion, 2 inches wide, and 2 dozen buttons. The pattern is cut in 6 pieces. Sizes: 34, 36, 38, 40 bust. Price, 50 cents.

No. 2010/15. — Well-cut French combination chemise and knickerbockers. This garment is so contrived as to give the minimum fullness in accord with the mode's exaction for long, slim lines. It may be developed in fine batiste, Italian silk, or crêpe de Chine. The neck-line and armholes are embroidered in scalloped design, and the top drawn up by ribbon run through embroidered eyelets. The bloomers are caught in at the knees by insertion run with ribbon tying at the sides in dainty bows. The model requires, in medium size, $2\frac{1}{2}$ yards of 44-inch material, 2 yards of ribbon, 2 skeins of embroidery silk or cotton. The pattern is cut in 5 pieces. Sizes: 34, 36, 38, 40 bust. Price, 50 cents.

No. 2088/15. — Negligée in dotted Swiss with draping collar and cuffs of tucked batiste and insertion. The model closes over to one side, and is girdled high with soft satin which hangs a tasseled end down one side. The model requires, in medium size, $4\frac{1}{2}$ yards of



1950/15

dotted Swiss, 44 inches wide; $\frac{3}{4}$ yard of fine batiste, 36 inches wide; $4\frac{1}{2}$ yards of lace insertion; 3 yards of lace edging; 1 yard of satin, 24 inches wide, for sash girdle. Sizes: 34, 36, 38, 40 bust. Price, \$1.

No. 2089/15. — Nightgown of fine batiste with trimmings of embroidery and lace edging. The one-piece model has short sleeves slashed at the sides and trimmed with lace.

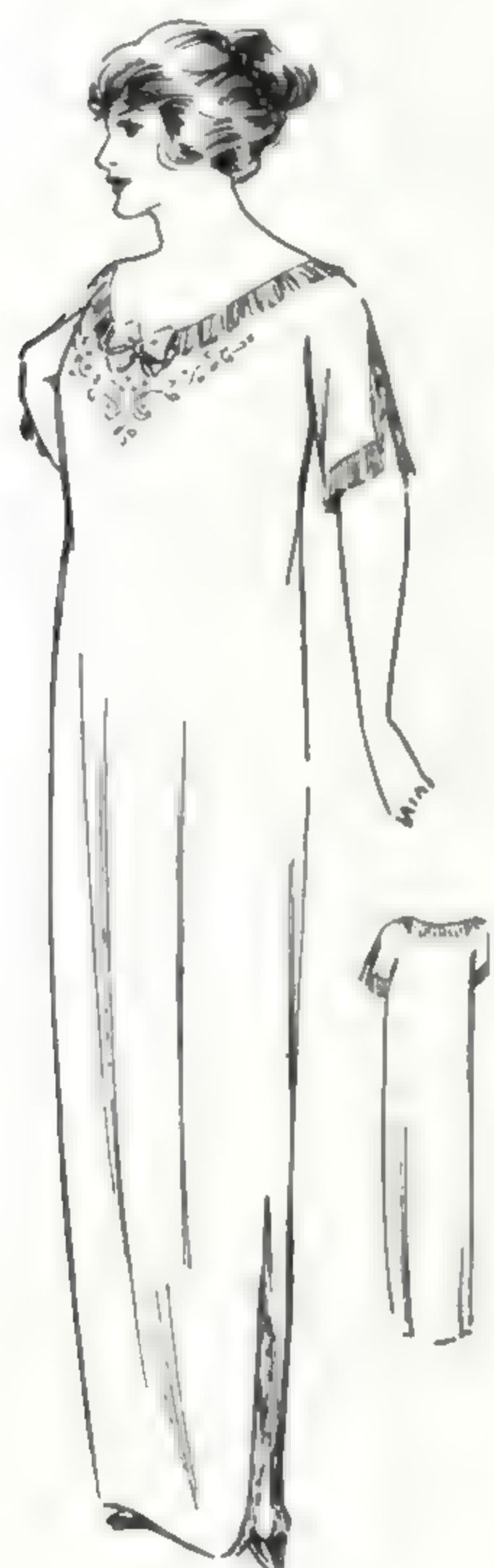
The V-shaped neck is finished with a bow of ribbon. The side slashes at bottom are outlined with lace. The model, in medium size, requires $4\frac{1}{4}$ yards of 36-inch material, $3\frac{1}{2}$ yards lace edging, $\frac{3}{4}$ yard of ribbon. Sizes: 34, 36, 38, 40 bust. Price, 50 cents.

bell-shaped sleeves are set in armholes. The model requires, in medium size, 2 yards of linen, 42 inches wide; $2\frac{1}{2}$ yards of footing, 2 inches wide; $\frac{5}{8}$ yard Irish lace insertion, 5 inches wide. Sizes: 34, 36, 38, 40 bust. Price, 50 cents.

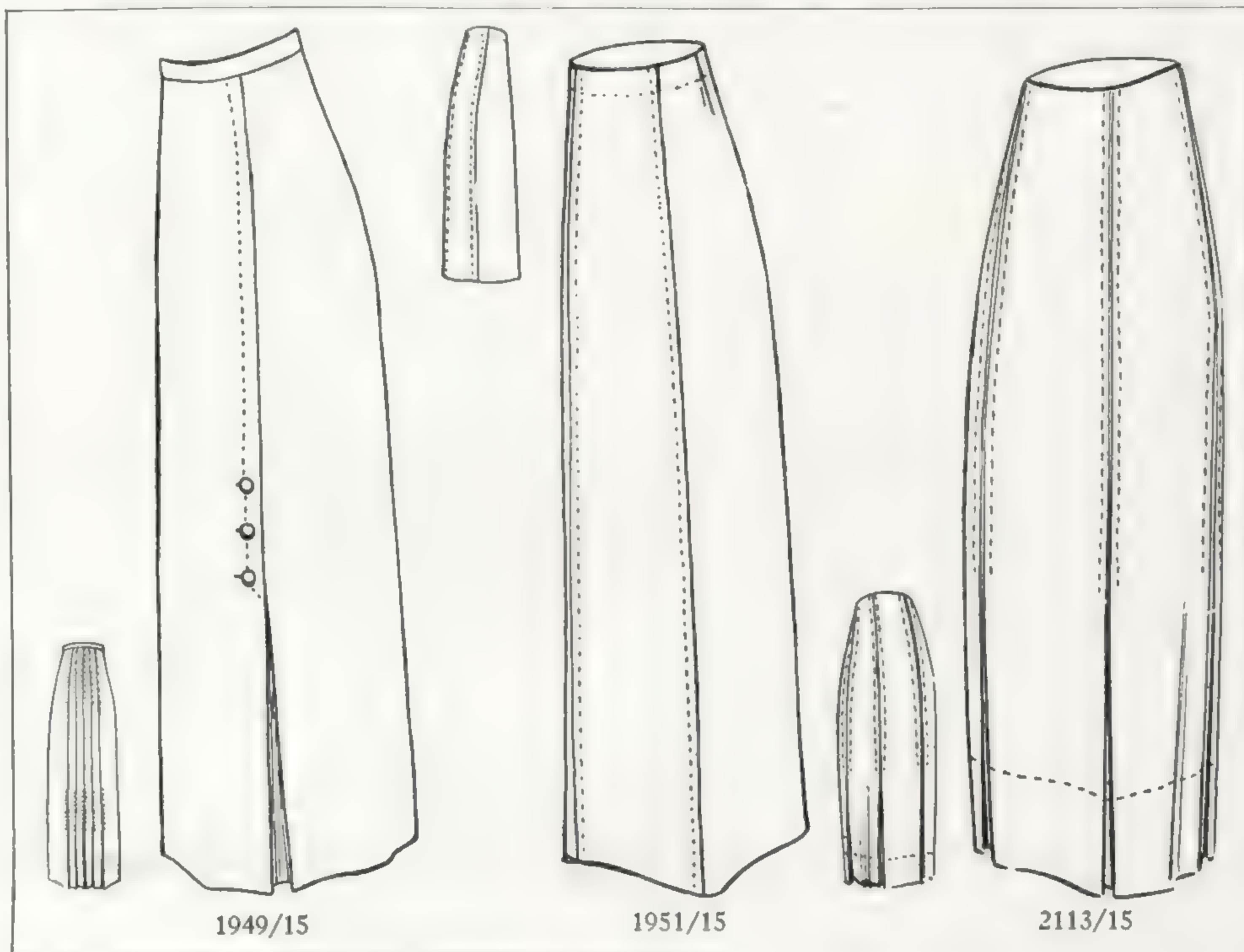
No. 2113/15.—Six-gored skirt model, cut in back and front in panel effect, with an inverted plait stitched far down at each seam. The model is slightly high-waisted and measures two and one-half yards at bottom. The opening may be in front or back. The model, in medium size, requires $2\frac{3}{4}$ yards of 44-inch material. Sizes: 22, 24, 26, 28 waist. Price, 50 cents.

PATTERN CHARACTERISTICS

VOGUE patterns combine smartness of cut with simplicity of execution, and are adapted for work in the home or for the guidance of less experienced dressmakers. Each pattern is cut in three colors, the lining in brown, the trimmings in green, and all other parts in straw-colored tissue.



2089/15



1949/15

1951/15

2113/15

No. 2110/15.—Three-piece combination of corset cover and underskirt in one-piece model with drawer sections inside. The back is in one piece with opening down the center. The drawer sections are attached to the side and back gores at a low waist-line. The model requires, in medium size, 3 yards of 36-inch material, $3\frac{1}{2}$ yards of flouncing for skirt bottom. Sizes: 34, 36, 38, 40 bust. Price, 50 cents.

No. 2111/15.—Blouse of fine handkerchief linen designed with groups of tucks and run through with white footing, ending in front with two detachable, flat bows of black velvet. The undersleeves are made of Irish lace insertion. A cluster of Irish lace roses forms a finish at the throat. The tucked linen collar and the waist on either side of the bands are hand-embroidered. The slightly



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Collar, vest, and undersleeves of white linen, trimmed with crochet buttons, are midsummer adjuncts to a gown in two tones of violet charmeuse

A turquoise blue taffeta foundation, over which is hung pale gray chiffon, shows an abbreviated bolero effect and a skirt border of black chiffon

The longest of long-tailed coats in black satin, a high collar, and a striped white satin underdress, make this a most striking toilette



Patterns, cut to order, \$4 each

A TRIO OF THE NEWEST FRENCH MODELS WHICH CONVINCINGLY DEMONSTRATE THAT THE PANNIER

HAS NOT YET APPROPRIATED THE PLACE LONG HELD BY GOWNS OF SLENDER, CLOSE-FITTING LINES

*In Answer
to the Call
of Summer*

*And by
Command of
Fashion—*



Modish, but Refined Bathing Dresses

The day of the unsightly and cumbersome flannel bathing suits is past. And the stereotyped bathing suit of the present has been put aside by Gimbels.

Now it is the *Bathing Dress*—designed by Gimbels, and inspired by the new gown modes of the season. Joyous news, isn't it?

In materials (always salt water-proof), trimmings, styles and workmanship, Gimmel Bathing Dresses are unique. And prices at \$3.50 for brilliantine dresses, \$5.00 for those of silk—up to \$32.50—are moderate.

*Surplice Model, illustrated, of
brilliantine, \$6.95; satin, \$7.95*

*Revers Model, illustrated, of serge
de soie, braid trimmed, \$8.50*

New modes in Bathing Caps, too—some trimmed with water-proof panne velvet. Slippers designed with short vamps—new in style and gracefulness, \$1 and upward. Bathing Dresses and Accessories are just a mere drop in the bucket at

Gimbels—The House of Fashions

For it is in the Salons of this shop that all the new Paris Modes in Millinery, Gowns, Wraps and Suits are first shown in America. And our especially made reproductions and modifications of imported models at moderate prices are causing nothing short of a furore.

If you will tell us the kinds of dresses, other clothes, or accessories you desire, we shall be glad to submit details of what we can offer for your selection.

GIMBEL BROTHERS

Broadway

New York

Thirty-third Street



"This Summer We Go To The WAUMBEEK"

MOST attractive of all American playgrounds are the famous White Mountains. Most comfortable of White Mountain hotels is The Waumbek—a hotel that happily combines every advantage that makes for a healthful, restful and amusing summer.

The following recreations, among many others, are open to The Waumbek's guests:

Golf

Our links are the oldest in the White Mountains, and the most interesting. Many first class tournaments have been played here under the auspices of the U. S. Golf Association.

Motoring

We maintain a completely equipped garage, with cars for rental and full repair facilities for the machines of our guests.

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The Waumbek has excellent clay courts, kept in perfect condition for match play. The club house has accommodations for both men and women.

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Saddle horses provided at reasonable rates, with riding instructors when desired.

THE Waumbek's equipment throughout is of the best. Admirable cuisine. Only the most desirable guests are invited to spend the summer at this unusual hotel. Beautifully illustrated booklet, and any special information you may desire, will be sent on request. Please address:

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The WAUMBEEK and COTTAGES

JEFFERSON

NEW HAMPSHIRE

SMART FASHIONS for LIMITED INCOMES

(Continued from page 36)

motifs of varying lengths are arranged as a lower border on the foundation skirt. Above this runs a border of wide filet lace.

HOW TO WEAR A PIERROT FRILL

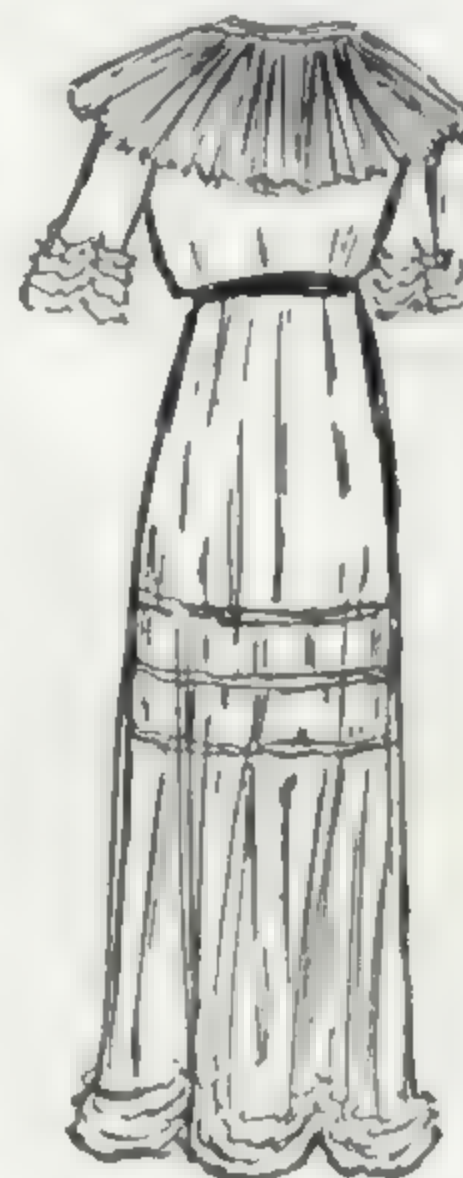
Another frock for summer afternoons is shown to the right of this. Lemon yellow silk forms a slip for the overdress of net. A wide, plaited collar of black malines and a chic black velvet girdle with a single sash end are worn with this gown. A new and pretty touch shown in some of the latest imported frocks is the scalloping of the sleeve and skirt; here they are outlined with a row of tiny flounces of the material. Three rows of corded shirring below the knees hold in place the flowing lines of the skirt. The hat is of black malines with a crown of tiny rows of plaitings and a high trimming of malines.

THE PINK AND BLUE COLOR SCHEME

An imported model which offers an opportunity to make use of short lengths or remnants of material is shown at the top of the page. In the original the costume was developed in pink and blue. The underdress was of pale pink silk trimmed at the edge with tiny ruffles of real Valenciennes lace. The skirt was veiled with pink chiffon trimmed with Valenciennes insertion, through which was run pink ribbon. An overdress of rose-petal pink ninon was bound in around the feet with a wide band of sky-blue taffeta edged with Valenciennes lace. The peplum coat was of pale blue taffeta edged with ruffles of the silk and decorated with four large, silk-covered buttons with embroidered centers and a fancy cording as a central motif. The collar was outlined with Valenciennes insertion and edging to correspond with the skirt trimming. The waistcoat was of white chiffon. With this dainty costume was worn a hat of blue taffeta overlaid with allover lace. A feathery



A garden party frock in pastel blues and pinks



Reverse views of last two frocks on page 36

white aigrette mounted high at one side, and tucked under the opposite brim was a cluster of tiny rosebuds.

LINGERIE BLOUSES

The woman who likes pretty lingerie blouses should take advantage of the indolent days of summer to increase her supply. A few moments now and a half-hour then, and in a surprisingly short time the pretty waist is finished. At the

bottom of the page is illustrated a blouse made of sheer cotton voile, which lends itself happily to tucking. Groups of hand-run tucks form full-length lines down the front—a group at either side and one down the middle. An effective play of lines is introduced by the wide stripes of insertion which run part way down under the side groups of tucks, and then across to outline a square yoke. Lower down another band of the lace encircles the waist. The kimono sleeves are finished with a group of tucks; the undersleeves are of the same lace as the turnover collar.

The Magyar or peasant blouse, cut in one piece with full sleeves and a gathered neck, is very simple to make. One model of white Brussels net is veiled with fine lawn. A "Toby" collar and frill down the center-front of white kilted muslin, bordered with a line of black muslin, and trimmed with white crochet buttons, prettily finish the blouse.

Note.—In order to make the "Smart Fashions for Limited Incomes" department of greater practical value to the woman of restricted means, Vogue will cut to order the patterns of models published under this department at the special price of \$1 for a separate skirt, jacket or bodice; \$2 for a long coat, whole suit or gown, in the stock sizes.



An effective use of tucks on this dainty lingerie waist



The Apotheosis of a Lump of Clay

Potter's clay is made of materials brought from the ends of the earth. With deft hands and cunning tools the potter shapes this clay. Then it is baked in a fierce fire for 48 hours. Two, and generally three times it takes this bath of flame, coming forth at last, a beautiful, snow-white dish. Thus does the skill of man and the refining fire exalt a clod of earth.

For 40 years we have made fine china. On **QUALITY** we have built the greatest pottery on earth. Tell your dealer you want our guarantee—the trade-mark name—**HOMER LAUGHLIN** on the under side of each dish. "The China Book" is a beautiful and interesting work on china making. Send for it.

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Dainty, Fresh Dresses

of thin, cool materials

Prices from **\$25.00**

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REAL LACES 398 FIFTH AVENUE **LIN-GERIE**
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OUTSIDE BORDER—**35c** PER YD.
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THE OUTSIDE BORDER is an exact illustration of our Baby Irish Insertion. Made of the finest English thread, about 3/4 ins. wide. Regular value 75c. Special Maurice value 35c per yard.

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FEW PEOPLE realize the importance of exercising care in the laundering of laces. No matter how fine or costly the laces may be, they are liable to utter ruin unless the utmost care is taken in their rejuvenation; with a little forethought and attention *real laces may be made to last a lifetime.* Write for Catalogue containing directions for "The Perfect Way to Launder Real Laces."

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Get all the benefits of Summer sunshine
but avoid the discomforts

YOU will find that your skin will not blister and burn half as readily if you protect it before exposing it. Apply Pond's Extract Vanishing Cream, then wipe it off *completely* with a soft towel. Then powder thoroughly. If exposed so long to extreme heat that protection is impossible, use the following method of relieving sunburn. The moment you come in, after a gentle washing, rub on a thick coat of Vanishing Cream and allow it to remain on as long as possible. It will soften the dried, scorched skin and keep it from peeling, leaving you a rich, beautiful tan. This method is used among rowing men and is their favorite remedy for sunburn.

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Try These Products at Our Expense On request, we will mail samples of both Pond's Extract and Vanishing Cream. Upon receipt of 4c in stamps, we will send an extra large trial tube of Vanishing Cream. Address The Pond's Extract Co., Dept. D, 131 Hudson St., N. Y.

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In black and tan russia—low, broad heel and round toe—medium extension sole. Suitable as a practical walking shoe.

Regents

Patent leather vamps and ribbed silk cloth quarters with colored stripe, in green, blue, red, grey and black. Heels of same material—trimmed with cut steel slides.



Men's Oxfords

Made in patent leather, tan russia, black russia, black kid and white buckskin.



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and
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of all the maids
was Evangeline,
Benedict's
daughter!
Noblest
of all the youths
was Gabriel,
son of the
blacksmith."

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The twentieth century
maid and matron revel
in luxuries unknown in
days of yore.

Nabisco Sugar Wafers
are such a luxury—en-
joyed in the humblest as
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Nabisco are dessert
confections of a fragile
delicacy and toothsome
sweetness that no wealth
could have purchased
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In ten cent tins; also in
twenty-five cent tins.



A
Famous
Sweet

NATIONAL
BISCUIT
COMPANY



A backyard shop for garden antiques

GARDEN DECORATIONS *from* the PHILADELPHIA SHOPS

CONCRETE garden furniture—
tables, garden seats, and chairs
—have long been familiar to
us and can easily be obtained,
but the more decorative garden pieces,
such as urns and pedestals, are less easy
to find, for, to be really satisfactory,
they should be well-executed models of
Old World masterpieces. One is glad,
therefore, to hear of a little shop where
these articles can be bought. The back
yard of this shop, shown in the illu-
stration, is beautified by climbing vines,
green turf and pebble walks, and filled
with really beautiful garden furniture.
The artistic craftsman who makes these
lovely things, copies them so carefully
from the fine originals that one can
scarcely believe they are made of con-
crete.

CONCRETE GARDEN PIECES

The bench made on classical lines,
seen in the foreground, sells for \$20,
while the table, similar in design, has
at each end a simple motif in mosaic.
It also costs \$20. The square box on
the table, scarcely discernible in the
picture, is a copy of a French Gothic
model, and is priced at \$10. Other
flower boxes, shown at the extreme
right, cost the same amount and are
equally pure in design. The first, with
its festoon decoration of fruit and its
graceful line and balance, recalls the
treasures of the early Roman Empire.
The second box is octagonal in shape,
with little bambinos in high relief on
four of its sides. This is copied from
a model in the Capitoline Museum at
Rome.

The quaint garden piece resting on
the pebble walk at the back is a Lotus
Bird Bath. The low, squat bowl, won-
derfully like a piece of fine granite in
its coloring, closely resembles the famous
flower of India.

An excellent sundial, not illustrated,
sells for \$15. A noteworthy thing about
this ancient timepiece is its size. Mod-
ern sundials are usually so large that
it is difficult to get a column to fit them,
but this one measures only eight inches
in diameter. The chemically-wrought
patina of which it is composed rivals in

color the time-wrought patina, and, un-
like other artificial patinas, it is guar-
anteed to withstand bad weather. The
dial is of bronze and is figured with
Roman numerals. It may be had with
the inscription, "Time and Tide stay no
man's pleasure," or "Transit umbra:
Lux permanet." Several excellent
pedestals for the sundial are illustrated
in the picture. The one in the imme-
diate foreground on the extreme left is
taken from a Bysantine model, and is
decorated with mosaic in dull colors,
with four turtles at the base of the
rather ornate column. Price, \$20. A
plainer column of pure Greek design is
shown in the background, and is priced
at \$20.

These artistic concrete pieces are in
place not only in the garden of the
country estate, but also in the quaint
courtyards that people nowadays are
making of their circumscribed city
yards. The plaques and masks for wall
decoration, shown in the illustration,
are also fitting. Sun and rain only add
charming stains and color to these
pieces, so they are an ever-increasing
delight to the owners.

QUAINTLY SHAPED DECANTERS

Quaint decanters of Dutch origin are
shown at another antique shop, in a
variety of designs and sizes. One style,
engraved on its bowl with ships, wind-
mills, and bunches of grapes, has raised
stems of crudely twisted glass dividing
the engraving into sections, while the
same idea of twisted glass is carried out
in the three or four handles which sur-
round the neck of the bottle. Tiny de-
canters of this style with three handles
sell for \$1.75; they may be had in larger
sizes up to as high as \$3.75.

Another style exploits an unusual
shape. This bottle stands quite high,
and has a short neck topped by a fancy
stopper. Its square sides are broken in
the middle by a depression which makes
the decanter, with all its angles,
strangely like an hour-glass. This style,
decorated with conventional engraving,
may be had for \$2.50, or covered with
quaint Dutch scenes in a raised, colored
enamel, for \$4.

LABLACHE FACE POWDER

AS SUMMER PASSES

Woman's delicate complexion is again ex-
posed to sudden, trying weather changes.
The use of LABLACHE prevents ill effect
from cold or heat, wind or sun. Protects
the complexion, retains
the delicate bloom and
velvety softness de-
sired by women
of refinement.
Refuse substitutes
They may be dangerous.
Flesh, White, Pink or
Cream, 50 cents a box of
druggists or by mail.
Over two million boxes
sold annually. Send 10
cents for a sample box.

BEN. LEVY CO.
French Perfumers, Dept. 48,
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ALL CORSETS

FROM \$5.00 UP
TO BE FULL VALUE

SHOULD BE BONED

WITH

WALOHN

The Genuine has "WALOHN"
stamped on EVERY strip

For FREE Sample and "Reasons Why"

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FROTHAL DESTROYS Perspiration's Odor

promotes sweet cleanliness—
normalizes the sweat glands—
will not clog the pores
or injure the most sen-
sitive skin. An appli-
cation under the arms
—or soles of the feet
—will prove its neutral-
izing qualities. For
sale at department
stores and drug stores
or sent postpaid on
receipt of 25c.

Send 4c and your dealer's name for liberal sample.
FROTHAL MFG. CO., 312 W. 42nd St., N. Y. City



Made-to-Order
rugs for porch,
bungalow or
Summer
home

"You choose
the
colors
we'll
make
the
rug"



Exclusive fabrics of soft,
selected camel's hair
woven in undyed
natural color.
Also pure wool,
died in any color
or combination of
colors. Any length.
Any width—seam-
less up to 16 feet.
The finishing touch
of individuality.
Made on short notice.
Write for color card.
Order through your
furnisher.

Thread & Thrum Workshop
Auburn, N. Y.

BIEN JOLIE BRASSIERES AND GRECIAN-TRECO CORSETS



A FASHIONABLE, close fitting gown cannot retain its true harmony of line and artistic features, unless the very foundation—the Corset—supports the figure, while retaining the soft, pliant lines of nature—as accomplished by the GRECIAN-TRECO CORSET.

The Grecian-Treco is made of a new knitted fabric which supports and moulds at one time with a lightness and flexibility that makes the figure look and feel as if uncorseted.

In various styles, \$5.00, \$7.50, \$10.00

BIEN JOLIE BRASSIERES

are a real necessity in today's fashions, because they insure the wearer of smooth, beautiful, harmonious lines over the corset.

Perfectly adjustable to the figure. The Walohn boning, which makes the garment flexible and shapely, need not be removed for laundering.

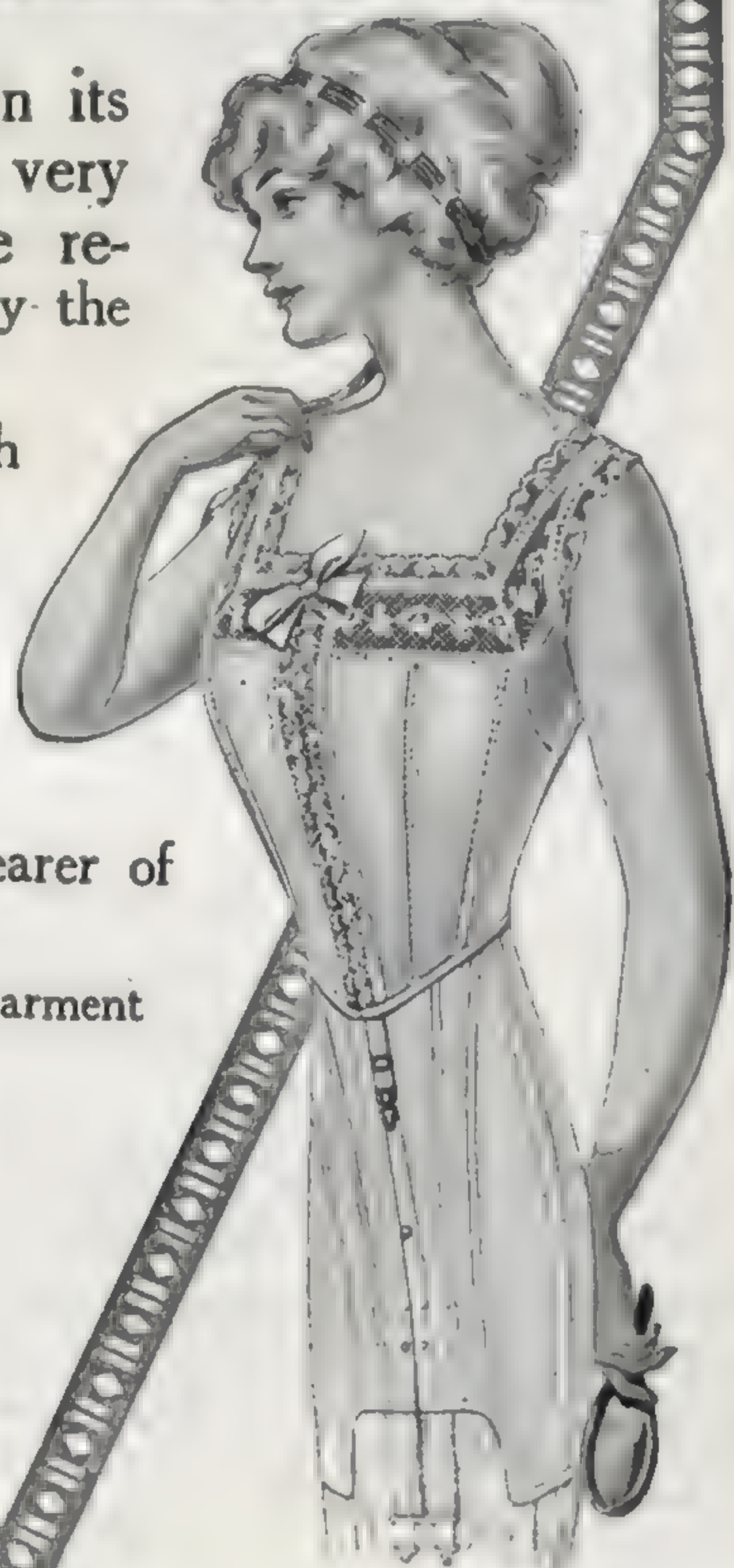
In many styles and materials, 50c, \$1.00, \$1.50 to \$12.00

Your dealer should have Bien Jolie Brassieres and Grecian-Treco Corsets in stock. If not obtainable, write us, and we will see that you are supplied through a "Bien Jolie" dealer.

Write, giving dealer's name, for Handsome Style Book

BENJAMIN & JOHNES

60 Bank St., Newark, N. J.



William Bernstein



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VAMP SHOES**
(Trade Mark)

54 West 31st St. Bet. B'way & 6th Ave. N.Y.
1591 Broadway Bet. 48th - 49th Sts.

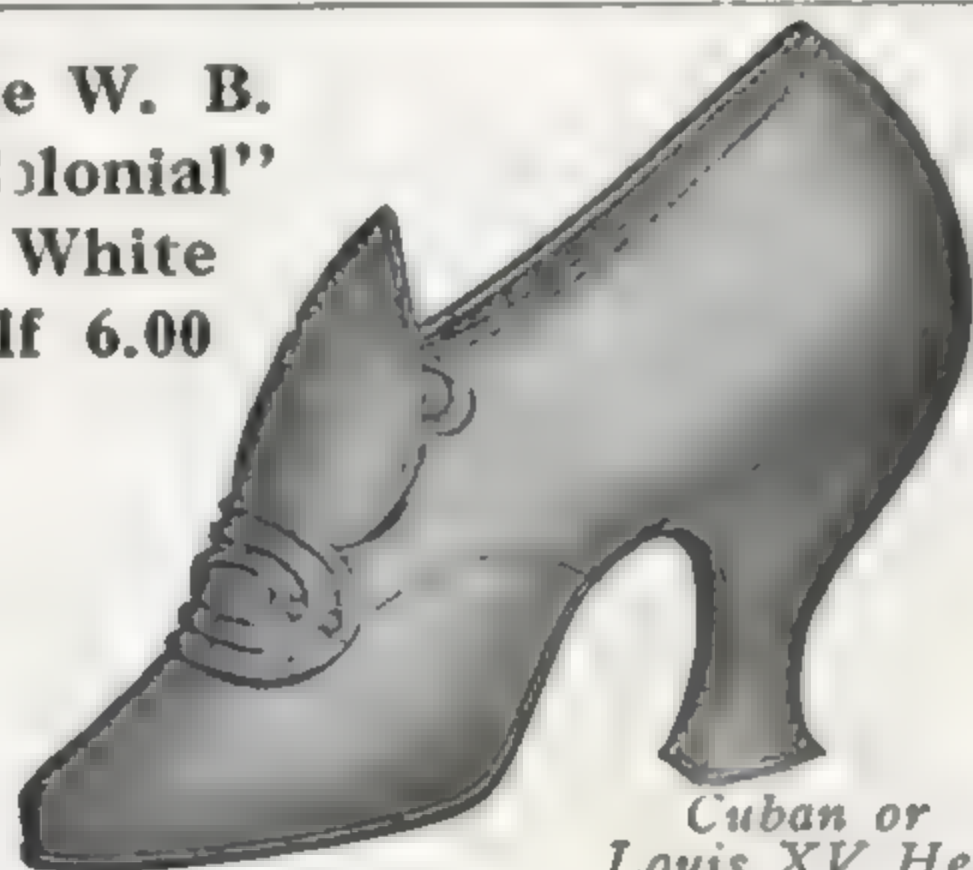
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THE VOGUE IN WHITE

Short Vamp **Footwear**

originates on the distinctive
William Bernstein lasts—"qual-
ity and individuality" in one!

The W. B.
"Colonial"
in White
Calf 6.00



Cuban or
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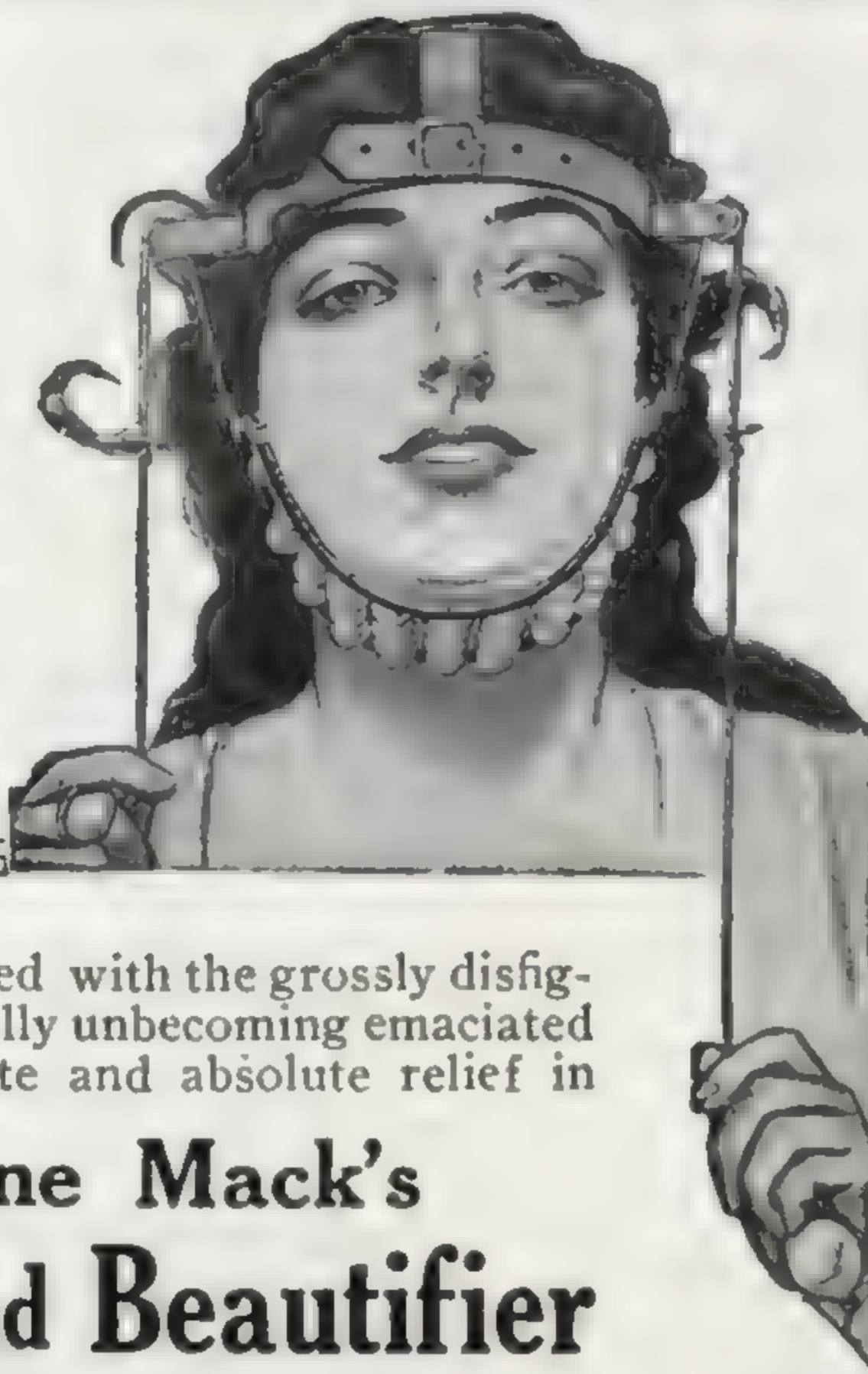
White Calf Pumps—4.00 and 5.00
White Linen Pumps—3.00, 4.00, 5.00
White Linen Boots—5.00
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To measure in our own Custom Boot
shop, 1.00 additional per pair.

Send for Complete Illustrated Catalog
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Look Younger!

A youthful chin will make any woman young looking. If from any cause your chin and throat have lost their shape—contour, becoming over-fat, heavy and shapeless, or, thin, scrawny and mottled, you look older than your years.



MEN and women who are afflicted with the grossly disfiguring double chin or the equally unbecoming emaciated chin and neck, will find immediate and absolute relief in

Professor Eugene Mack's Chin Reducer and Beautifier

(Patented Nov. 15, 1910)

Used daily, this wonderful device will bring back the delicate contour to chin and throat, the peach bloom to the cheeks, and will clarify and smooth the skin texture—all by its remarkable stimulation of blood circulation about the neck and face.

Prof. Mack's apparatus produces a *concentrated massage*, gentle but firm, and obtainable by no other known method. It will not tear the tissues, but gently kneads them, eliminating the fat and strengthening and stimulating the muscles. The machine is operated by simply pulling the cords alternately. But five minutes' operation morning and night are required.

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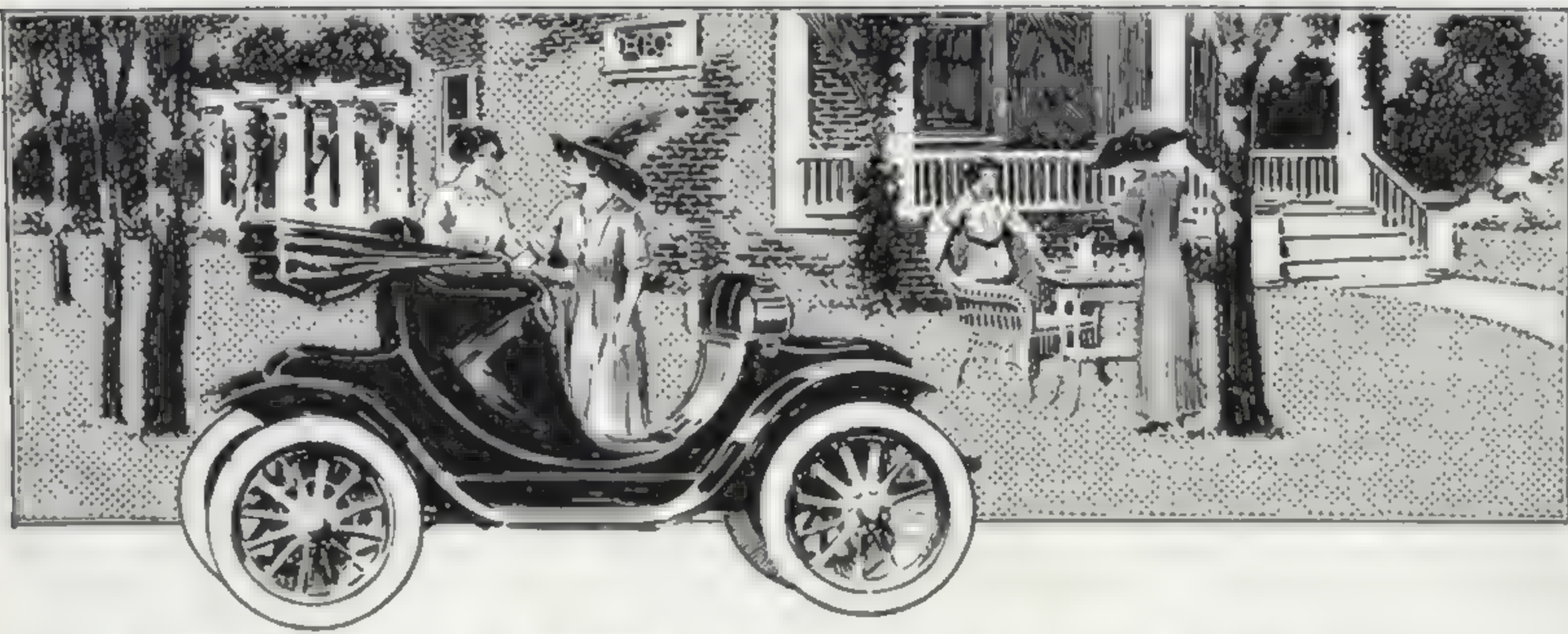
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The long graceful lines and low cut of this new model are especially adapted to the "uncorseted figure" now so much in vogue.

All orders filled by return mail. No goods sent C. O. D. Expressage prepaid.

A SPECIAL PRICE OF \$5.00
DURING AUGUST ONLY



The Electric~

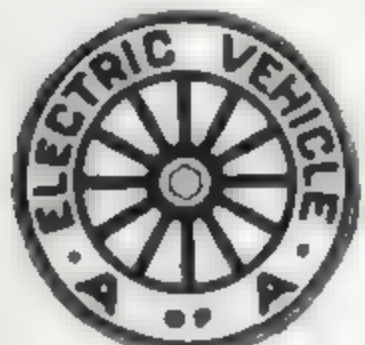
the dignified car for social use.

THE Electric is the choice of discriminating people everywhere who wish a car of dignity and dependability. On the boulevards in the afternoon, at the matinee, for shopping tours, for evening receptions or little journeys to the theatre, the Electric is the approved car of fashion.

The Electric is quiet, clean, luxurious. Its dainty interior keeps the most delicate gown free from soil—it is the only car you can drive with white kid gloves and have them remain so.

You will enjoy driving an Electric. It starts or stops in instant response to the will of the driver—threads its way in and out of crowded city traffic as easily as it glides along the open boulevards. No matter how many motors you may own, you will always regard an Electric as the one car distinctly *yours*. If you desire but one car, the Electric meets all requirements in a way no other type of automobile can.

There is an Electric for every use; coupes, roadsters, broughams, landaulets, stanhopes, victorias, etc. The purchase price of an Electric is reasonable and the car itself is maintained with least trouble and expense. It consumes current only when in motion and requires no chauffeur.



Upon request, the Information Bureau of this Association will gladly send you interesting literature about the Electric Vehicle. Write today.

Before you buy any car—consider the Electric

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BOSTON NEW YORK, 124 W. 42nd ST. CHICAGO

(32)

The Mending Shop

In response to many inquiries
I beg to announce
for the convenience of my patrons,
I shall continue to keep my
MENDING SHOP
open during the summer months.

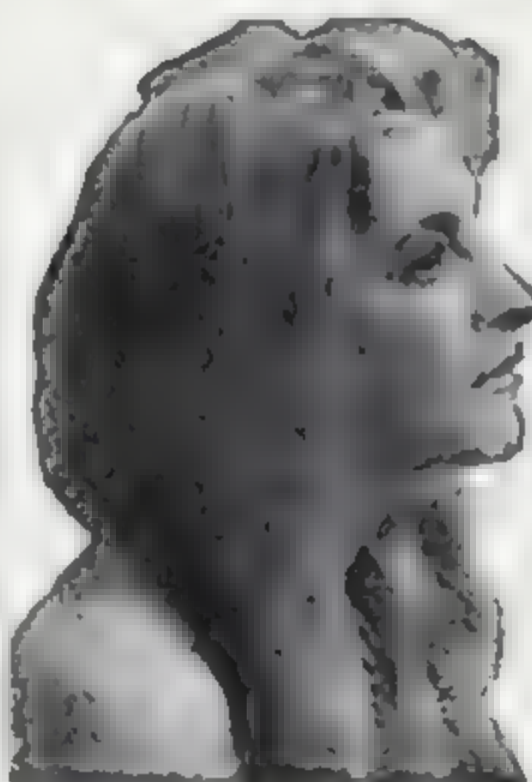
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'Phone, 189 Mad. Sq.

GREAT BEAR Spring Water

Its Purity has made it famous

At Last Spun Gold For Blonds



AN IDEAL SHAMPOO, refreshing and invigorating. A preparation that will actually keep the many shades of blond hair from growing darker, and give to unattractive drab or faded looking hair that lustrous golden sheen so admired and coveted by all women without dyeing or bleaching. If your druggist doesn't keep it, send his name and \$1.00 for six weeks treatment. You will never regret it.

Mme. Elizabeth V. Gille, Box 1, Hamilton Grange, N. Y. C.

LONG SANG TI 293 FIFTH AVE. NEAR 31st ST. NEW YORK CHINESE CURIO CO.

Their booklet "V," illustrating the history of Oriental Art and Stones to be worn for good luck on different days, now ready.



The beautiful face expresses voluptuousness and the cruelty of her intent

"SALOMÉ" WILL HANG in an AMERICAN GALLERY

The Sale of Henri Regnault's Painting Re-opens the Question of How France is to Keep Her Art Treasures from Migrating to America

MUCH discussion has been started in Paris by Mr. Roland Knoedler's recent purchase of the Henri Regnault *Salomé*. Mr. Knoedler, an art connoisseur well known in New York, Paris, and London, bought the picture at the auction of the late Marquis Landolfo Carcano's collection.

Previous to the sale a certain amount had been raised to enable the state to purchase the picture for the Musée National du Louvre, which already contains several other paintings by this gifted young artist, notably the portrait of General Prim and a large canvas entitled "*Execution sans Jugement*." Mr. Knoedler contributed 5,000 francs to this national sum, and at the same time pledged the government that he would not bid against it nor in any way try to raise the price above its figure. True to his word, Mr. Knoedler remained silent until the bidding by the state had ceased; then entering the lists, he secured the picture at the sum of 528,000 francs, or \$105,600.

THE BEAUTY OF "SALOMÉ"

Henri Regnault, the talented young artist, was killed during the Franco-Prussian war. The *Salomé*, considered by all to be his masterpiece, was begun in 1868 when he was but twenty-five years old, at the Villa Medici, the

French Art School in Rome. It was finished two years later in Morocco.

The painting is not a favorite with everyone, but it is none the less a marvelous work and a masterly piece of coloring. The various tints of yellow and gold throw into striking relief the coal-black hair and the pale flesh tints of the girl. She holds in her hand the knife which is to decapitate John the Baptist, and her beautiful face expresses not only the voluptuousness of her character, but the heartless cruelty of her intent. The gorgeous coloring of the skirt, the tiger skin rug, the richly inlaid box upon which she is seated, all give the oriental touch so characteristic of the artist's style.

THE EXODUS OF FRENCH ART WORKS

The sale of the picture has re-opened the question as to what can be done by the French government to prevent the exodus to America of many of their most valuable works of art. Mr. Knoedler generously informed the director of the Louvre that he would hold the picture at his disposition for two months, and at the end of that time would sell it to him for the exact sum for which he bought it at the sale. The Louvre could not raise the 100,000 francs to make up the amount. This picture will therefore in all probability become the possession of some American collector.



"WELL, this is a surprise—since we moved so far out here in the country you have become almost a stranger."

"Excuses, dear—I hate the trains, you know, and I have just been waiting to get the new battery in my 'Electric' before taking this long run."

"How did you manage to get up that steep hill just this side of Crescentville?"

"That hill didn't bother me a bit, I came up like a breeze. George made quite a study of the battery question and after thoroughly investigating it, had one of the "Exide" Batteries put in the car—it's an "Ironclad-Exide". Since then my car has been giving me splendid results. I can go off for a day's run now and never feel a bit worried about getting where I want to go and back again. I have never found a hill too steep, no matter how many of my friends have been crowded into my 'Electric,' and George says his bills for charging the battery have been extremely reasonable."

"I am indebted then to the "Ironclad-Exide" Battery for this visit. Come in."

The "Exide" group of batteries comprises the "Ironclad-Exide", "Exide", "Mycap-Exide" and the "Tbin-Exide". They have proven so superior that they are being used today by 23 of the prominent electric vehicle makers—an endorsement which no other battery carries. Each of these batteries has been developed to meet a special vehicle service. They not only give a perfectly reliable service, but they can also be maintained and operated at minimum cost.

If you own an "Electric," or contemplate the purchase of one, insist upon its being equipped with one of the "Exide" Batteries. We will be glad to tell you which battery is best adapted to your car and to send you our publications on vehicle batteries. Write the office nearest you and your communication will receive prompt attention.

THE ELECTRIC STORAGE BATTERY CO.

1888

PHILADELPHIA

1912

New York
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Boston
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860 "Exide" Distributors. 9 "Exide" Depots. "Exide" Inspection Corps.

Use the "Exide" Battery for Gas Car Ignition and Electric Lighting



Special Summer Sale of the famous

MARY GREY CO. Toilet Preparations

HIGHEST quality toilet preparations at prices less than asked for inferior products—

You can have them by accepting this opportunity—now!

Everything Reduced 25%

Be prompt. Order from this list today:

MARY GREY SKIN TONIC, an excellent wash, strengthens and whitens the skin. Regular price \$5. Sale price only \$4.

MARY GREY SKIN FOOD, nourishes the skin and keeps it healthy. Regular price \$5. Sale price only \$2.25.

MARY GREY CLEANSING CREAM, for sunburn and rough skin. Regular price \$3. Sale price only \$2.25.

MARY GREY MUSCLE OIL, removes lines and double chin. Regular price \$5. Sale price only \$4.

MARY GREY TISSUE BUILDER, for filling out hollows in throat and chest. Regular price \$5. Sale price only \$4.

MARY GREY FRECKLE CREAM, removes freckles and moth blotches. Regular price \$1. Sale price only 75c.

MARY GREY LIQUID ROUGE, gives a most natural color and is good for the skin. Regular price \$1. Sale price only 75c.

MARY GREY EYELASH GROWER, makes lashes long and glossy. Harmless to eyes. Regular price \$1.50. Sale price only \$1.12.

MARY GREY SHIKI BATH CRYSTALS, delicious scent for the bath. Regular price 75c. Sale price only 56c.

MARY GREY TOILET WATER, violet or lily of the valley. Purest toilet water made. Regular price \$1. Sale price only 75c.

MARY GREY POWDER PUFFS, including one long handle for powdering back. Regular price \$1.75. Sale price only \$1.31.

SHIKI CHIN STRAP, a famous accessory. Regular price \$6.50. Sale price only \$4.88. Forehead Strap, to remove lines. Regular price \$5. Reduced to \$4 during sale only.



Remember, Please

that these are special prices, good only until August 10th. After August 10th destroy this advertisement. Complete price list of these and many other specialties will be sent on request. Ask for it at once if you want special reduced prices. All orders of \$10 or over will be sent express free.

Send orders before August 10th to

MARY GREY CO.
Braun Studio Building

13 West 46th Street, New York

"One minute's walk from Fifth Avenue"

NOTE: Treatments at Mary Grey's Salon are \$2.50. Six for \$10.

Telephone 2717 Bryant, or call at above address



Some of the court ladies who appeared in the quadrille, "European Regiments"

LONDON'S "ONE HUNDRED YEARS AGO" BALL

THE "One Hundred Years Ago" ball which was given at Albert Hall for the benefit of the Soldiers' and Sailors' Help Society, of which Princess Christian is president, was one of the great events of the month in London. This unique affair consisted of a series of twenty-six quadrilles, each arranged by a notable society woman and preceded by a standard-bearer recruited from the soldiers and sailors benefited by the Society.

Several of these sets were extremely pretty. "Society" and "The Court," both arranged by Lady Kilmorey, were quite unusual. Some of the most beautiful women in London took part in these two sets, among them Lady Kilmorey herself, Lady Curzon (lovely in silver tissue, girdled with jewels, a train of blue and silver brocade, and a charming head-dress of upstanding blue plumes above a coronet of diamond leaves), Lady Acheson, Lady Ingestre, Lady Villiers, Lady Maidstone, Lady Bailey, Miss Rosamond Grosvenor, and Miss Violet Keppel, the debutante daughter of Mrs. George Keppel.

The "European Regiments" was organized by Lady Constance Hatch and Lady Newborough, who looked unusually well in the gold-laced uniform of a Neapolitan Hussar. Countess Pauline Pappenheim in this set was appropriately clad in the uniform of the Westphalian Infantry. "Ancestors" was arranged by Lady Sarah Wilson, who was lovely in her soft blue dress with the narrow skirt hemmed with embroidered roses, and a bird of paradise waving its plumage above a white turban en-

crusted with diamonds. This costume was copied from the picture of one of her own ancestors.

Countess Zia Torby, as the Empress Elizabeth of Russia, was magnificent in a Court dress of embroidered gold and silver and a flame-colored train. Lady Helen Grosvenor, Lady Irene Denison, Lady Kathleen Hastings, and Lady Enid Fane all represented one of their own ancestors. Dancing with them were the Duke of Marlborough, who appeared as his ancestor, the fourth Duke, as he is pictured at Blenheim; Lord Robert Innes-Ker, brother of Lord Alastair Innes-Ker, who married Miss Anne Breese of New York; Lord Lascelles, and others.

In the "Jeunesse Dorée" quadrille, representing the different goddesses, Lady Ancaster, formerly Miss Eloise Breese of New York, appeared as *Hebe*. Mrs. Asquith, as *Venus*, presented a striking picture. Her gown, made in Greek style, was of palest blue over white chiffon with strings of shells and a silver girdle.

Most magnificent of all was the "Waterloo" quadrille. It was led by Lady March dressed as the Duchess of Richmond, hostess of the famous ball on the eve of *Quatre Bras*. Lord Hardings as Wellington and Sir Charles Hartopp as Napoleon were wonderfully like the originals. The Duchess of Marlborough, wearing her famous necklace of pearls, was splendid as Countess Waleska. The Duchess of Roxburghe, one of the few Americans who appeared among all the English Duchesses, made a charming Duchesse d'Ursel.

S O C I E T Y

Died

NEW YORK

Alexandre.—On July 1st, at Fort Wadsworth, Staten Island, J. Henry Alexandre.

Duncan.—On June 20th, at his residence, 1 Fifth Avenue, Walter Butler Duncan.

PHILADELPHIA

Milne.—On July 1st, suddenly, at Paris, Caleb J. Milne.

NEW ORLEANS

Dart.—On May 31st, Mary Kernan Dart, wife of Henry P. Dart.

Engaged

NEW YORK

Dick-Macy.—Miss Julia Dick, daughter of Mr. and Mrs. J. Henry Dick, to Mr. William Kingsland Macy.

BALTIMORE

McLane-Bowdoin.—Miss Elinor McLane, daughter of Mr. and Mrs. Allen McLane, to Mr. W. Graham Bowdoin.

(Continued on page 58)



"There is Beauty
in Every Jar"

T A K E
Milk-
weed Cream
on your summer outings.
It gives the skin softness,
whitens

it and increases its resisting power, making the face less susceptible to sun and wind.

Ingram's Milkweed Cream

Apply Milkweed Cream gently—without rubbing—twice a day. It gives your skin power to resist flabbiness, and the lines of time. It protects against rough winds, redness, freckles and sunburn. Price, 50 cents and \$1.00.

Preserves Good Complexions—
Improves Bad Complexions

A PERSONAL TEST:

Let us prove to you the value of Ingram's Toilet Specialties. Write us the name and address of your druggist, and we will send you, FREE, through him, a box of assorted samples of our toilet essentials. Or, enclose ten cents, and we will mail the samples direct to you. Address

Frederick F. Ingram Company
86 Tenth St., Detroit, Mich. Windsor, Ont.



The Needlework in Regina Hats is Beautiful

DON'T you hate it, if you do beautiful embroidery and fancy work, for some ignorant person to say: "Yes, Mrs. Clanry does just such work";—and all the time you know Mrs. Clanry's stitches are coarse, her designs uneven and bunglesome? That's the way we feel about Regina hats. Regina hats are beautifully made—turn them up and peer into the linings—note the lovely needlework. We are proud of Regina hats;—they are artistic, becoming and distinctive. Ask your dealer to show you the Regina label. Four special exhibits this fall for dealers:

New York, Hoffman House
Chicago, Palmer House
St. Louis, Jefferson Hotel
Kansas City, Broadway & Tenth

Frankel, Frank & Co.

Pneu Form

The Pneumatic Dress Form

WRITE TODAY for new interesting Booklet just issued entitled
"It's You"



One Pneu Form serves for all the family

It's a charming little booklet written by Prudence Burdette and illustrated by Wm. Van Dresser. In it you will find the complete story (description and prices) of Pneu Form—the most remarkable and practical Dress Form ever made. When inflated inside your fitted waist lining, Pneu Form reproduces your exact figure, including the hips, *with looking-glass fidelity*.

Pneu Form is made to be pinned to. For waist and dressmaking, draping and repairing at home or at your modiste's, it is indispensable. It relieves you of all tiresome standing for "fitting." It never gets vexed or out-of-sorts. One form serves for all the family and it lasts for years.

When not in use, Pneu Form can be deflated and packed away, out of sight, in its own little box base (note illustration), which holds it all. Weight, complete, only 10 lbs.

Write today for this free booklet

The Pneumatic Form Co.

454 Pneu Form Building, New York
557 Fifth Avenue Near 46th Street

Pneu Form is sold in many first class stores



DIRECT FROM

The Manufacturer
YOU CAN SAVE
33½ to 50%
ON GLOVES BY ORDERING
DIRECT from us

16 button glaze; white, black and tan with pearl clasps.

Regularly \$2.50—\$1.69

16 button washable doeskin, full pique. Paris point.

Regularly \$2.50—\$1.69

16 button length, pure silk gloves, double finger, tipped (white).

Regularly \$1.00—\$0.69

16 button length, pure silk Milanese weave, double finger, tipped. Regularly \$1.50—\$1.00

16 button length chamoisette, spearback, looks exactly like doeskin when on the hand (washable).

Regularly \$1.50—\$1.00

1 clasp washable doeskin. Full pique. Paris point.

Regularly \$1.25—\$0.79

Descriptive booklet on request

Exchanges made or money returned if gloves are not satisfactory

Mail orders only

W. W. SMITH
COMPANY

226 Lafayette
Street

NEW YORK



Burby
534 Fifth Avenue New York

Importers of French Millinery
Sunshades and Novelties
Childrens Hats
Mourning a Specialty

Agents for Burbyotte, the non-inflammable and stainless glue—indispensable to all millinery work rooms.



Elizabeth Arden Venetian Pore Cream

The woman who is afflicted with large pores which she has tried unsuccessfully to reduce will find in Elizabeth Arden's VENETIAN Pore Cream quick and permanent relief. It is a thick, white paste which should be applied to the skin and left on all night. After two or three applications the enlarged pores will have become greatly reduced and eventually they will disappear. Pore Cream will also remove blackheads and convert a coarse skin into one noticeable for its smoothness and beauty of texture. Price, \$1.00 a Jar, to which add 5 cents for mailing.

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NEW YORK

Phone, 6397 Bryant

Elizabeth Arden has opened a branch for the summer at
NARRAGANSETT PIER (In the Ideal Shop, Hazard Block),
where the Venetian Toilet Preparations and Facial Treatments may be obtained.
New York branch remains open as usual the year 'round.



New Regina Hats

DESIGNERS of Regina hats have at their hands' reach over a quarter of a million dollars' worth of the finest products of the world's handiwork, brainwork, loom and spindle. Daily there flows in the new products; silks, velvets, laces, ornaments, trimmings. Regina designers never go stale—there are twenty of them and sometimes (in the busy season) it takes five hundred expert trimmers and makers to keep pace with the demand of America's best dressed women. Regina hats are modest in price. Ask your dealer. In August four displays for dealers:

St. Louis, Jefferson Hotel
Chicago, Palmer House
New York, Hoffman House
Kansas City, Broadway & Tenth

Frankel, Frank & Co.



Prevent Sunburn—

avoid its tortures and trying effects on the complexion by using enough ELCAYA before and after your vacation outings, to keep the skin soft, refreshed and healthy.

CRÈME ELCAYA

"Makes the Skin Like Velvet"

cools, soothes and heals the burning, irritated parts; keeps even the most delicate skin from becoming rough, freckled or tanned during the summer months. Use ELCAYA—prevent the discomforts of hot weather, and save your complexion with all its inviting qualities.

All Dealers, Nation-wide, Sell ELCAYA

CRÈME ELCAYA

CERAT ELCAYA

SAVON ELCAYA

POUDRE ELCAYA

Sample for 2c.

Send Dealer's Name

James C. Crane, Sole Agent, 108A Fulton St., N. Y.

A Clearance Sale

Of Peetz Front Lace Corsets during August

Our Regular	\$5.50	Grade Reduced to	\$3.00	\$3.50	\$4.50
"	"	7.50	"	"	4.50 5.50 6.50
"	"	10.00	"	"	6.50 7.50 8.50

A variety of our "Custom Made" corsets are also offered at a reduction varying from 10% to 25%. All orders must be paid for at the time of purchase. Mail orders must be accompanied by remittance and cannot be exchanged. All goods sold under our usual guarantee.

36
East 33rd Street
New York

Peetz
Front Lace Corset

"The
Highest Art in
Corseting"

S O C I E T Y

(Continued from page 56)

BOSTON

Bradley-Cutler.—Miss Leslie Bradley, daughter of Mr. and Mrs. Robert S. Bradley, to Mr. Roger Wilson Cutler.

Lasell-Verdi.—Miss Marion Lasell, daughter of Mr. and Mrs. Chester Whitin Lasell, and Mr. Minturn de Suzzara Verdi.

Nicholson-Perry.—Miss Edith Nicholson, daughter of Mr. and Mrs. John W. Nicholson, of Morristown, N. J., to Mr. Henry Haines Perry, son of Mr. and Mrs. Arthur Perry.

Tufts-Strong.—Miss Mary Tufts, daughter of Mr. and Mrs. Walter Tufts, to Mr. Alexander Strong, of New York.

PHILADELPHIA

Wright-Forbes.—Miss Daisy Cox Wright, daughter of Mr. and Mrs. William Townsend Wright, to Mr. William Inness Forbes.

PITTSBURGH

Kennedy-Richardson-Cox.—Miss Charlotte E. Kennedy, daughter of the Honorable and Mrs. W. M. Kennedy, to Mr. Eustace Richardson-Cox, of Wiltshire, England.

ST. PAUL

Dulles-Edwards.—Miss Margaret Dulles, daughter of Dr. and Mrs. A. M. Dulles, of Auburn, N. Y., to Mr. Deane Edwards, son of Dr. and Mrs. Maurice Edwards.

SAN FRANCISCO

Ashton-Piggott.—Miss Bessie Ashton, daughter of Mrs. George F. Ashton, to Mr. John T. Piggott.

WASHINGTON

Crosby-Tittman.—Miss Jean Audenreid Crosby, daughter of the late Admiral Pierce Crosby and Mrs. Crosby, to Mr. Charles Trowbridge Tittman.

Williams-Pinckard.—Miss Dorothy Gardner Williams, daughter of Mr. Gardner F. Williams, to Mr. Monroe Eyre Pinckard, of San Francisco.

Weddings

NEW YORK

Anson-Emery.—On July 1st, at St. Bartholomew's Chapel, the Hon. Alfred Anson, of London, England, and Mrs. J. J. Emery, daughter of General Charles T. Alexander.

Fleischman-Foote.—On June 29th, Mr. Charles M. Fleischman and Miss Alice Dumont Foote, daughter of Mr. and Mrs. Robert Dumont Foote.

McVickar-Kane.—On June 29th, at Tuxedo, Mr. Henry Lansing McVickar and Miss Anzonella Kane, daughter of Mr. and Mrs. Grenville Kane.

Martin-McLaughlin.—On July 1st, at Christ Church, Pelham Manor, N. Y., Mr. Drelincourt M. Martin and Miss Helen McLaughlin.

CINCINNATI

de Fritsch-Anderson.—On June 29th, Mr. Hugo de Fritsch and Miss Harriet Anderson.

PROVIDENCE

McConnell-Ladd.—On June 26th, at Masuka, Uganda, Africa, Mr. Robert McConnell and Miss Elizabeth B. Ladd, daughter of former Governor Herbert W. Ladd.

ST. LOUIS

Royston-Cole.—On June 22d, at St. Peters, Dr. Grandison D. Royston and Miss Marjorie Jackson Cole, daughter of Mr. and Mrs. Amédée Berthold Cole.

SAN FRANCISCO

Whitman-Crocker.—On July 16th, in St. Matthew's Church, at San Mateo, Cal., Mr. Malcolm D. Whitman and Miss Jennie Crocker.

WASHINGTON

Jones-Sartoris.—On July 4th, at Co-bourg, Canada, Mr. Frank H. Jones, of Chicago, and Mrs. Algernon Sartoris.

Weddings to Come

BALTIMORE

Bond-Bergland.—On August 17th, at North Hatley, Canada, Miss Eloise Beale Bond, daughter of Mr. and Mrs. Lennox Bond, to Mr. William Scott Bergland.

PITTSBURGH

Llewellyn-Briggs.—On August 8th, at Seal Harbor, Maine, Mr. Templeton Briggs and Miss Ruth Llewellyn, daughter of Mrs. William C. Card.

Calendar of Sports

AUTOMOBILING

August 5-7.—Convention of the Pacific Highway Convention Association.

August 8-10.—Beach Races, Galveston, Tex.

August 23-24.—Road Races, Chicago Motor Club, Elgin, Ill.

DOG SHOWS

August 10.—Rhode Island Kennel Club, Newport, R. I.

August 17.—Gwynedd Valley Kennel Club, Ambler, Pa.

August 27-29.—Ladies' Kennel Association of California, San Francisco, Cal.

August 28-31.—Kansas City Kennel Club, Kansas City, Mo.

GOLF

August 1-2.—Country Club of Buffalo, U. S. G. A., Open Championship.

August 1-3.—Second Annual Invitation Tournament for the Buckwood trophy, Shawnee Country Club.

August 3-6.—Buffalo C. C., Open Tournament.

August 5-10.—Onwentsia Club, Mayflower Tournament.

August 7-10.—Ekwanok C. C., first President's Cup Tournament.

August 12-17.—Minikahda Club, Trans-Mississippi G. A. Amateur Championship.

August 13-16.—Jackson Park, Chicago City Championship.

August 14-17.—Lake Geneva C. C., Invitation Tournament.

August 15-17.—Cooperstown Country Club, Open Tournament.

August 19-24.—Kent C. C., Invitation Tournament.

August 21-24.—The Country Club, Brookline Club Foursome.

August 22-24.—Bloomfield Hills C. C., Detroit City G. A. Tournament.

August 22, 23 and 24.—Annual Invitation Tournament, National Golf Links, Southampton, L. I.

August 26-30.—Altoona, Pa., C. C., Invitation Tournament.

August 28-29.—Idlewild C. C., Western Open Championship.

August 31-September 3.—Whitemarsh Valley, Invitation Tournament.

HORSE RACING

August 5-10.—Pittsburgh.

August 12-17.—Buffalo.

HORSE SHOWS

August 1-2.—Charlottesville, Va.

August 1-3.—Spring Lake, N. J.

August 6-9.—Mexico, Mo.

August 7-8.—Front Royal, Va.

August 13-14.—Beryville, Va.

MOTOR BOATING

August 1-3.—Gold Cup races, Thousand Island Yacht Club.

POLO

July 22-August 17.—Point Judith Polo Club, including Championships.

TENNIS

August 1.—Championship of Worcester County at Worcester Tennis Club, Worcester, Mass.

August 3.—Rhode Island, State Championship, at Agawam Hunt.

August 5.—Vermont, State Championship, at St. Johnsbury.

August 5.—Open Tournament at the Elmira Tennis Club.

August 6.—Maine, State Championship, at Bar Harbor.

August 8.—Open Tournament at Coopers-town Country Club.

August 11.—New York, State Championship, Crescent Athletic Club, Brooklyn.

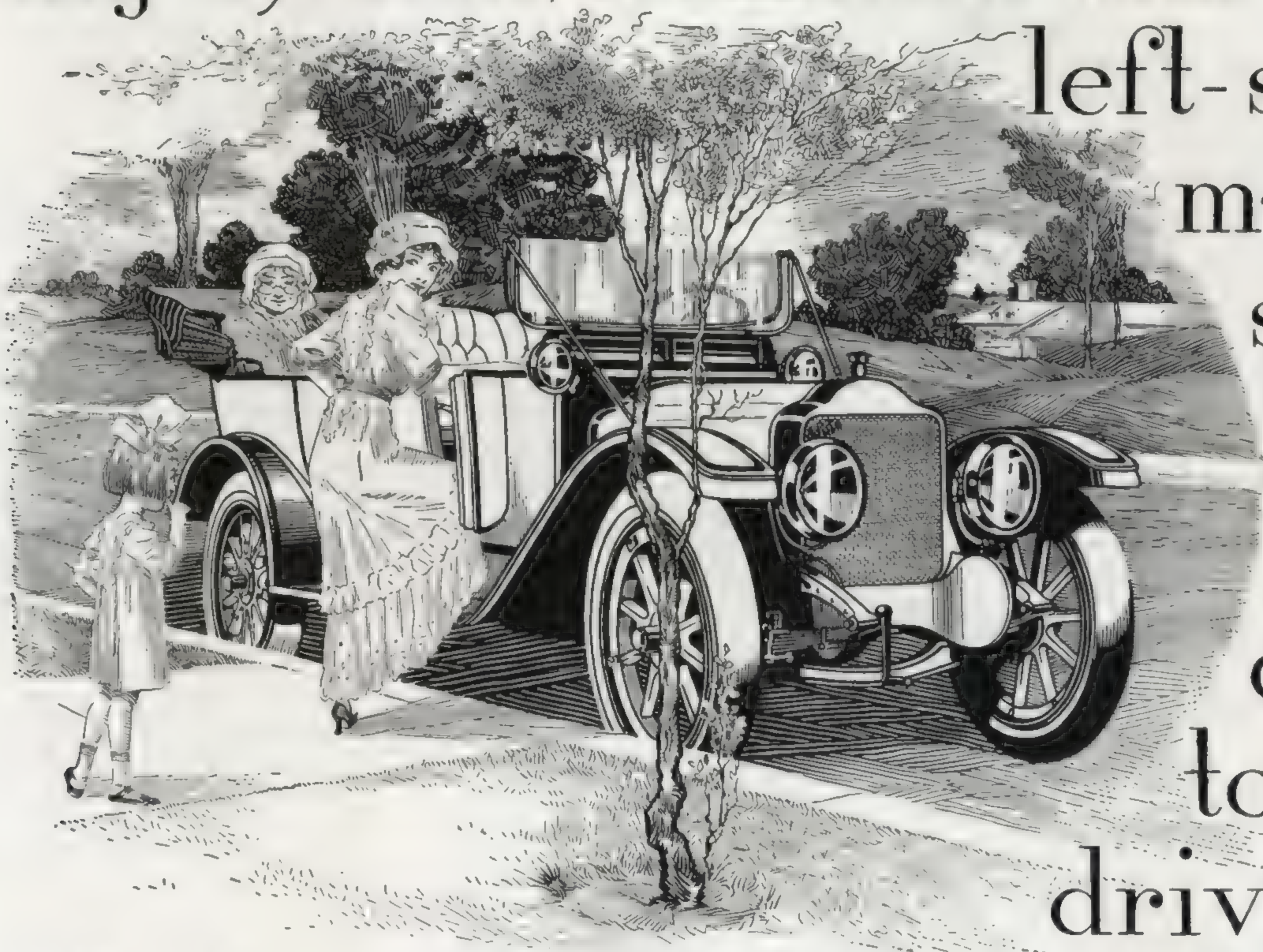
August 12.—Championship of Sullivan County, at Merriwold Tennis Club; Invitation Tournament at Meadow Club, Southampton, L. I.

August 12-17.—Tennis Tournament, Thousand Island Yacht Club.



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SOCIAL SPURS TO SARTORIAL SUCCESSES

(Continued from page 19)

century, but their hair was powdered white like the grand dames of the eighteenth, and these soft, white coiffs and big, flower-trimmed Lamballe hats charmingly framed their youthful faces. The delicacy of the coloring of hair and skin was accentuated by the long ends of black velvet that fell from the side of the hats.

Ochre-colored lace, so deep in tone that it might more fittingly be described as rust color, combined with dark blue voile formed the basis of a costume worn by a woman whose hair this deep ochre almost exactly matched. The entire dress of this heavy, strangely tinted lace was draped with the blue transparency in the form of a low-necked, sleeveless tunic. A deep plaited frill of the lace trimmed the neck, and blue plaited frills finished the long, tight sleeves. The tunic was belted high with blue velvet which fastened at one side of the back under two sharply pointed ends, and a large bow of blue velvet held the drapery at one side.

THE VOGUE OF VELVET

Velvet belts, sashes, bows, and wide bands set under lace hems have entirely supplanted silk and satin accessories. Velvet was noted also in short, sleeveless coats worn with lace dresses. Several tailored costumes seen that day were made of a new autumn silk much resembling bengaline. A particularly lovely piece of this silk of butter color composed a pretty frock trimmed with black facings, buttons, a narrow black belt, and a black tulle hat.

A pretty actress wore a long cloak of shaded blue brocaded velvet, lined and faced with blue satin. The skirt, extremely ample about the upper part of the figure, was drawn oddly close to the lower limbs by a straight, narrow band of mole skin fur.

In the pretty little tribune reserved for the President's party, the favorite black and white gowning held the stage. Madame Fallière wore a gown of white Liberty satin and rich black lace; her large black hat was trimmed with black and white plumes. A slender, dark-eyed young woman in the President's party wore a white, lace-flounced dress draped with black embroidered tulle; a low drooping, black paradise feather trimmed her big hat made entirely of folds of black tulle. Over the top of the high silk girdle of the corseage drooped a great, yellow silk rose.

GOWNS AT THE CHÂTEAU MADRID

The crush on the lawn and in the tribune was so great that the display of gowns suffered somewhat, but later, when a select few of the assembly motored to the Château Madrid to tea, one had a better opportunity to note the details of the prettiest gowns.

A tailored costume of black satin, though it was developed on the usual black and white color scheme, was altogether charming, wholly satisfactory in every detail, and managed to achieve an air of novelty. The open fronts of the black satin overdress were drawn lightly back in loosely curved draperies that fell so low that little of the underskirt could be seen. The half-long coat, straight hung, showed a flat plait on each side of the back, and set close together on the edge of it were white ivory ball buttons. A flat collar, and the small, up-turning cuffs of the long sleeves were faced with white satin. The fronts of the coat were cut off short and square over a white satin waistcoat cut and fitted exactly like a man's evening waistcoat.

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A S S E E N b y H I M

(Continued from page 11)

the promotion of the arts. Lately Chicago restaurants have much improved, and the service is excellent.

I fear now I am going to enter again into a recital of my old grievances, but even at present writing there is chaos in the restaurants of New York. I am opposed to dictation by servants, employees, and the lower classes. But all that did not prevent me from being tremendously sorry for many of the old race of waiters, some of whom have served me faithfully at two or three restaurants and hotels where I sometimes entertain and put up.

THE SERVANTS' REBELLION

One of the *maitres d'hotel*, who has always seemed to me like a member of my own family, so long and so admirably has he filled his position in a conservative restaurant I frequent, told me that his waiters left him, weeping, but they had no choice in the matter, for they were under orders from the directors of the strike. In that particular establishment they had nothing of which to complain; they had served there for many years, and these years were an asset for them, as the name of the restaurant stands, and has stood for nearly a century, for all that is best in such establishments.

And the strike has not accomplished any good. There are new, untrained men in the ranks, the service is abominable in three-fourths of the restaurants and hotels, and the prices are outrageous. As far as the tip system is concerned, it is a fruit of our present civilization, and cannot be thus forcibly uprooted. As the nation gradually becomes the home of a moneyed aristocracy, one must expect the spirit of feudalism to enter in, and with it the bestowing of largesse. Everybody bestows and receives tips. The very people

who fume most against the system are quite willing to be tipped in another fashion, if not with actual coin, then with favors of one sort and another. The tip may take the form of a financial favor, social assistance, a little *pourboire* or a great one, but the principle remains the same. Everybody expects a little extra compensation or favor or recognition for a little extra service. So why begrudge the waiter? And besides, a tip establishes one's position as a liberal spender—and that is the one great ambition of the American, in whatever walk of life he may be.

OUR P'S AND Q'S

I would like to say a word concerning our national manners as seen at the national conventions, but perhaps it would hardly be fair to judge them in periods of such excitement. The Latins have an old proverb, "In vino veritas," which means that a bit too much wine will bring out the truth. And wine does not always mean the fermented juice of the grape; political ecstasy is just as intoxicating, so the less we say or think about our manners just now the better.

I am amused at the long discussions we are having about manners. The middle classes practice a species of flamboyant politeness which is worse than rudeness, and they push and jam and shove and talk loudly and blatantly, and then emphasize it all with an outrageous "Excuse me," which does not palliate the offence. But we in our turn have banished the old, dignified cotillion from our ballrooms, and have rushed into ragtime. We are trotting like turkeys, and ambling like bears, and being extremely boisterous after our own fashion. Perhaps we will tame down a bit at Newport this coming few weeks. I am going down to see.

The YOUNGER GENERATION

(Continued from page 42)

sprinkled with clusters of Pompadour roses. A new note in young girls' modes is shown in the guimpe effect. It is of fine, white batiste, deeply rounded in front, and has full-length, bishop sleeves, ruffled at the wrist. Small buttons run half-way up the outer opening of the sleeve. Narrow rows of corded puffs of the silk with a plain strip between outline the yoke and sleeve caps and also band the skirt. The prelate sash with its single end is of dark blue velvet. Every detail of the pretty costume from the old-fashioned material to the corded puffs of silk is a logical development of the original conception.

The small, mushroom hat is of natural-color straw faced with dark blue velvet, and trimmed closely with light blue, box-plaited taffeta and a band of velvet in a contrasting shade of dark blue, which ends in a soft, crush bow on one side.

Essentially girlish is the frock of white *crêpe voile* with trimmings of finely plaited net in scalloped outline, shown on the left on page 42.

A FRILLY PARTY FROCK

These ruffles cross the waist in surplice fashion and encircle the sleeve at the dropped shoulder and at the elbow. The V-shaped modesty of net is finely gathered across the top, and is trimmed with an edging of real Valenciennes lace.

A charming detail is the breaking of the slim outlines of the straight skirt with cascades of the net, which fall from under a cluster of tiny pink rosebuds to the bottom of the skirt. Wee rosebuds are tacked here and there in the folds of the net, and others are caught in among the folds of the crossing net of the bodice, where they contrast prettily with the light blue of the softly crushed, silken girdle.

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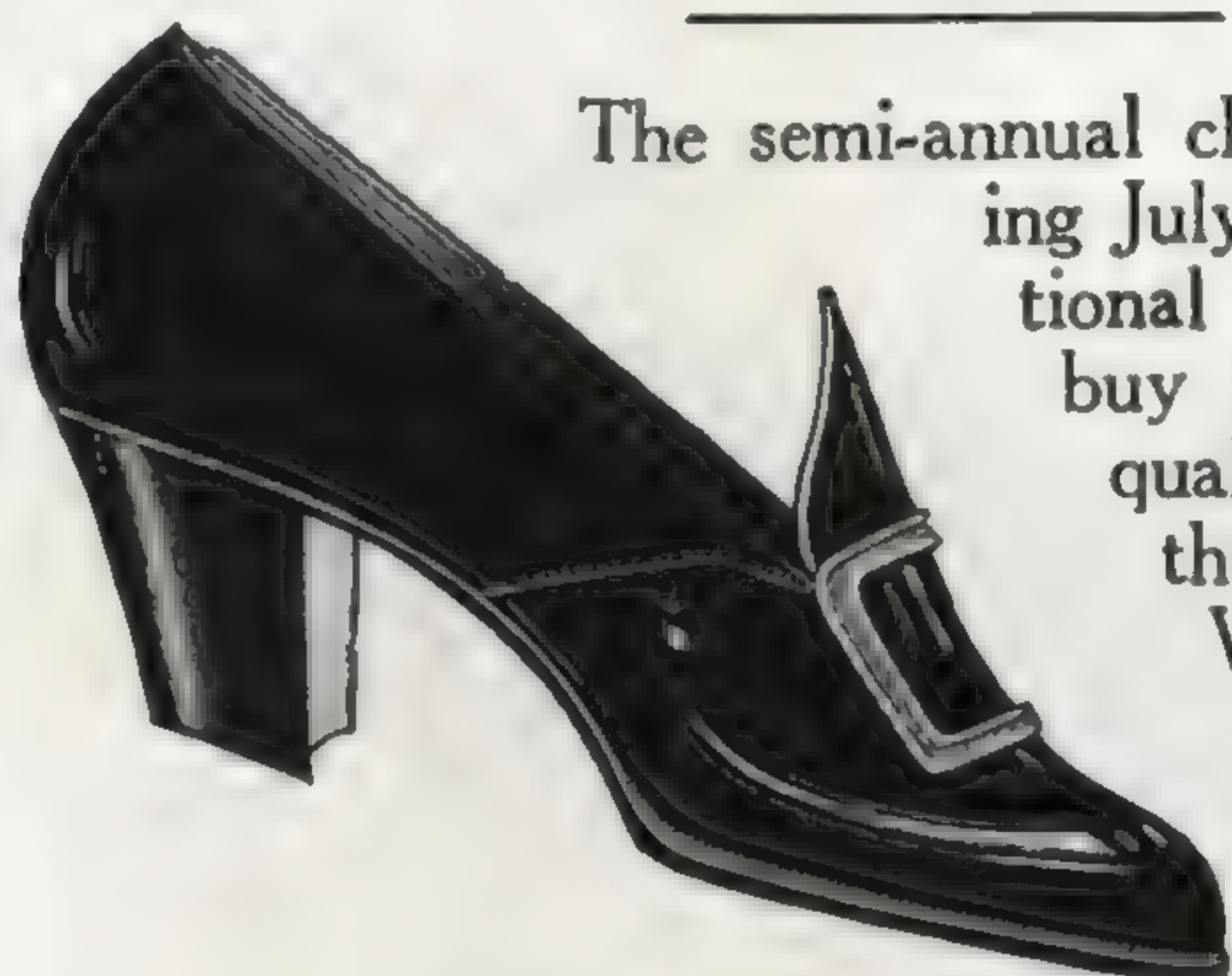
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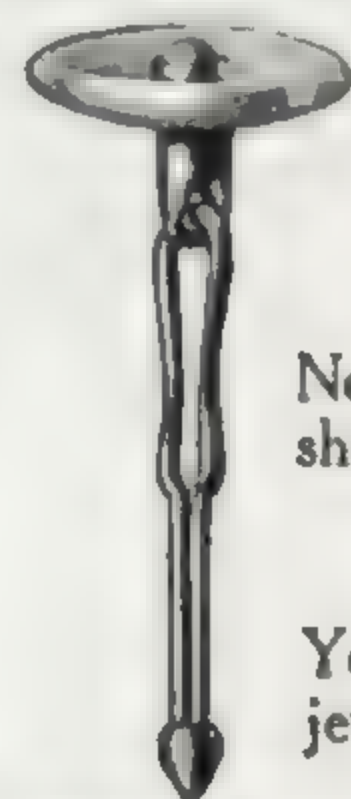
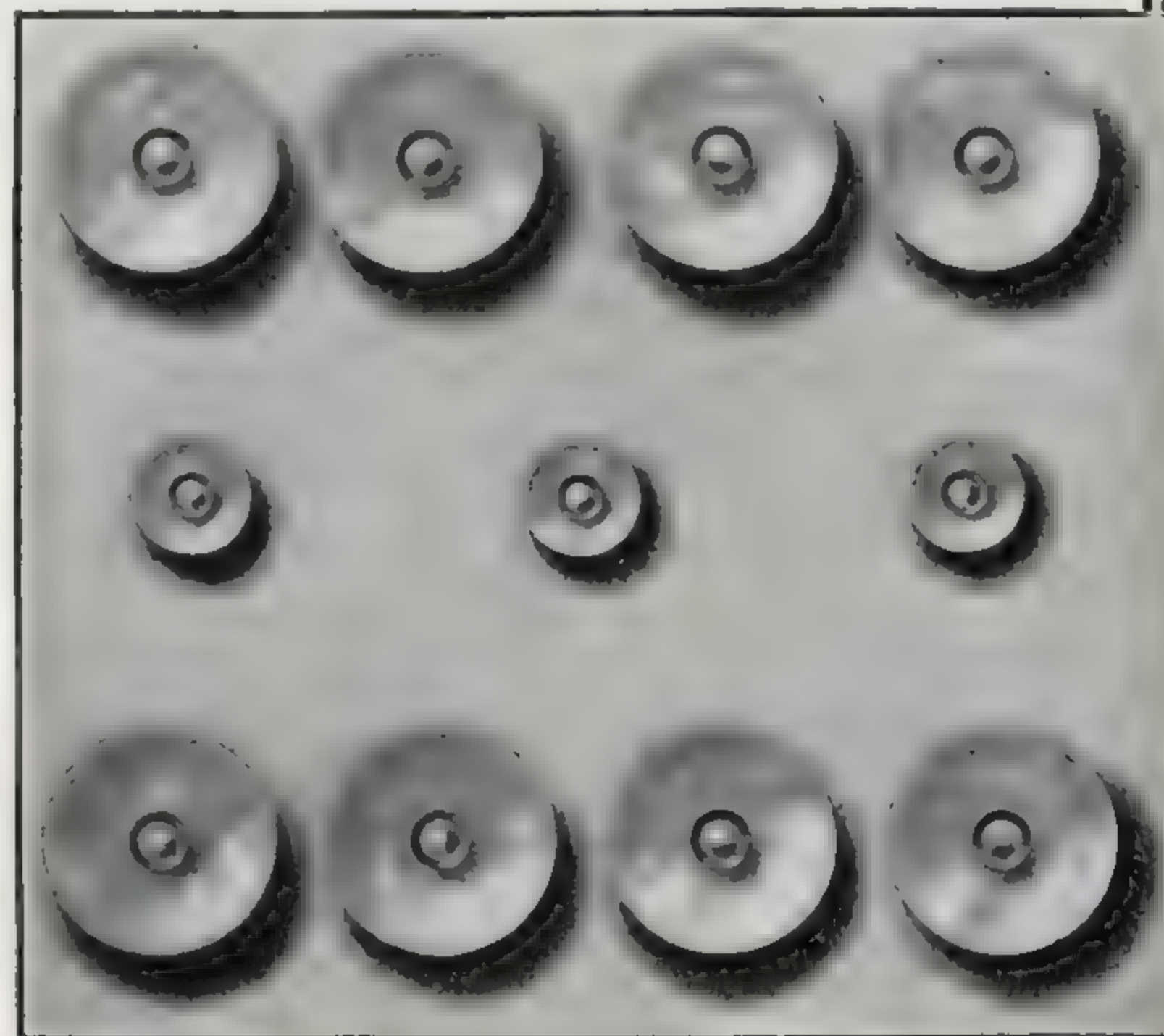
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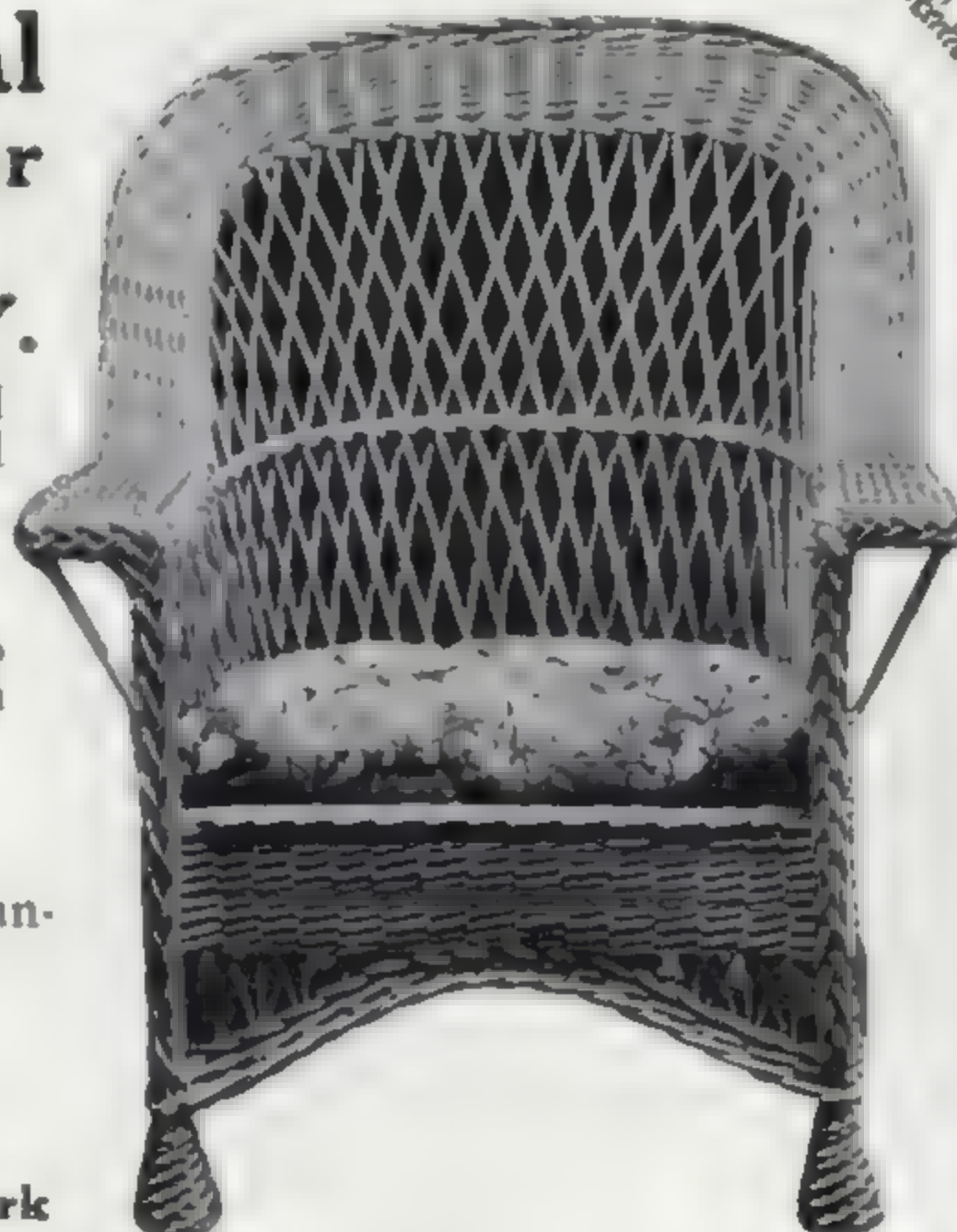
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MRS. ADAIR'S GANESH CHIN AND FOREHEAD STRAPS

(Note illustration.) Originated, Imported and sold only by Mrs. Adair. Protected by patent, they cannot be made, or even imitated by anyone else.

PATENT GANESH CHIN STRAP removes a double chin, restores contour, speedily erases the age lines running from nose to chin. Will keep mouth closed during sleep, preventing snoring and dryness of throat. \$6.50 & \$5.00.

THE FOREHEAD STRAP. Its wearing restores the smooth, unlined forehead, takes away the deep lines from between the brows and corners of the eyes. Good for neuralgia and insomnia. \$5.00 & \$4.00.

GANESH Muscle-Developing Oil, \$5, \$2.50, \$1. Removes lines, fills hollows, obliterates lines on eyelids, making them white and firm.

GANESH Diable Skin Tonic, \$5, \$2, 75c. Closes pores, strengthens and whitens skin; good for puffiness under the eyes.

GANESH Eastern Balm Cream, \$3, \$1.50, 75c. Can be used for the most sensitive skin; unequalled as a face cleanser and skin food.

GANESH Lily Sulphur Lotion, \$2.50, \$1.50. Beautifies the skin, removing redness, making skin white and firm. Protects the face when motoring. Prevents sunburn.

GANESH Eastern Balm Skin Food, \$3, \$1.50, 75c. Good for tender, dry skins; makes muscles firm, fills hollows.

Anti-Freckle Lotion, \$2.50. Bleaches freckles. To be used on alternate days with Skin Food, (75c.)

Freckle Cream, \$1.00. To be used on alternate nights with Balm Cream.

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TREATMENTS COST \$2.50.

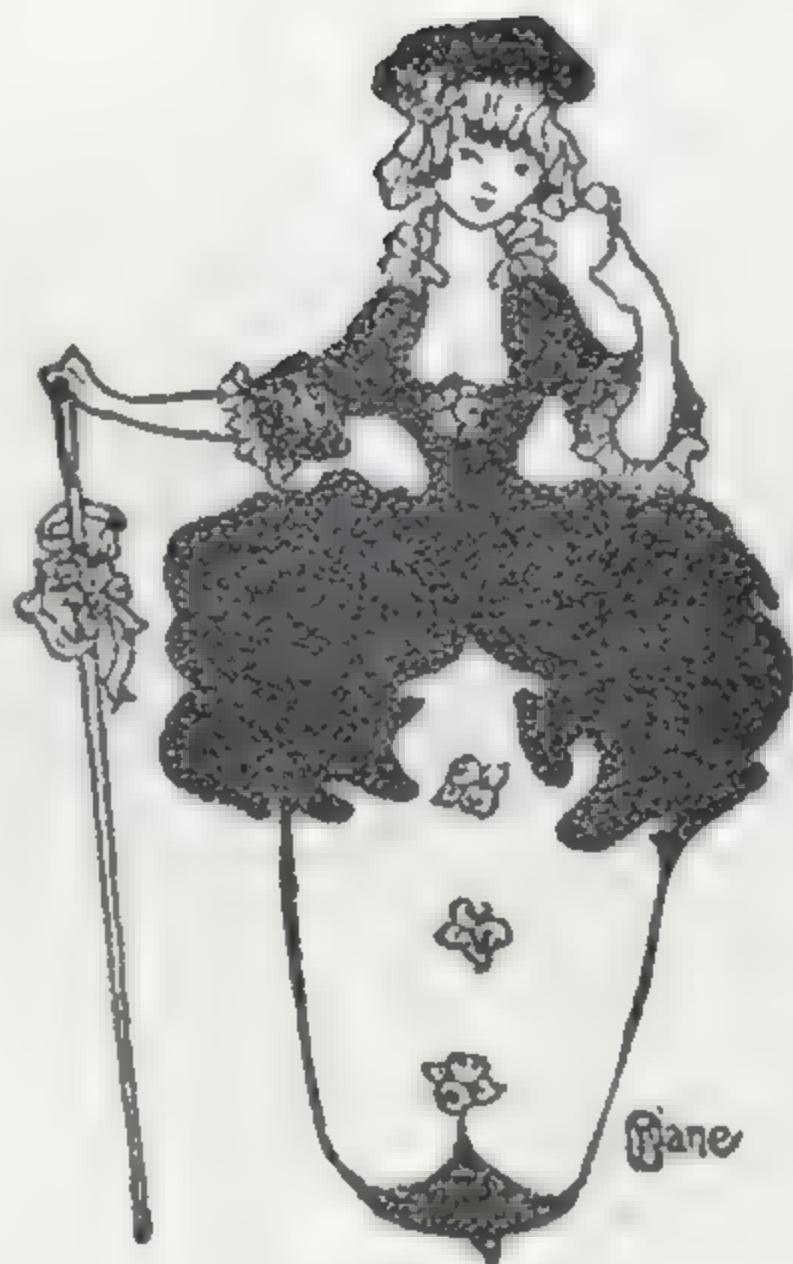
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On Her

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[Note.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date.]

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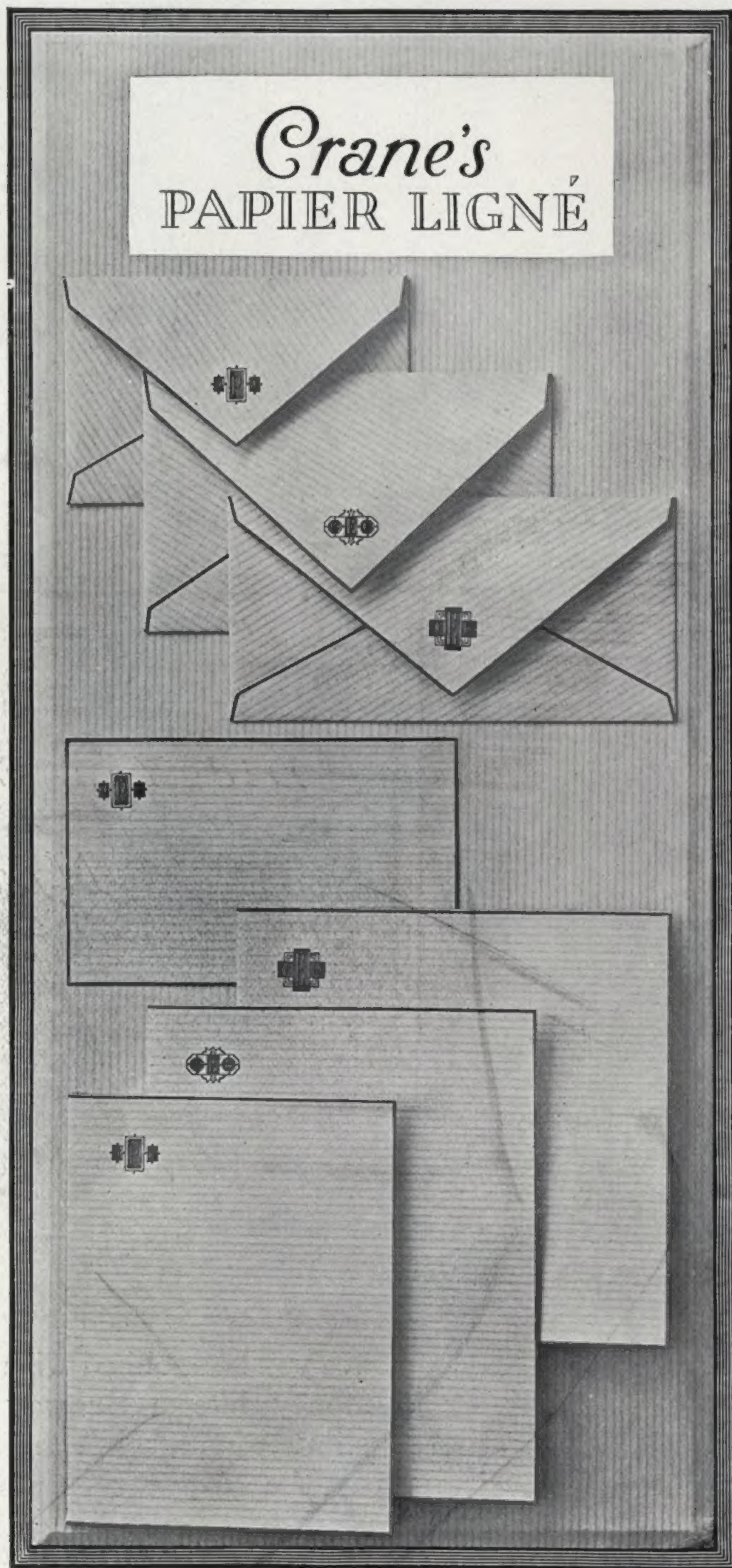
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